AX-7362

DENON

STEREO

北酒場 ささんかの宿

'83 演歌郷食宴

'83 演歌郷食宴

サイド-1

1 北酒場 細川たかし
2 裏町酒場 美空ひばり
3 鳳仙花 島倉千代子
4 漁火挽歌（いさりびばんか） 石川さゆり
5 氷雨 佳山明生
6 夫婦みち 高樹一郎・津山洋子
7 ためいき橋 島倉千代子

サイド-2

1 さざんかの宿 大川栄策
2 東京セレナーデ 都はるみ
3 雨に咲く花 たかだみゆき
4 妻と呼ばれて ぴんから兄弟（宮 史郎）
5 哀愁かもめ 松原のぶえ
6 矢切の渡し ちあきなおみ
7 ふたりの大阪 都はるみ・宮崎 雅

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¥2,500

SIDE ONE

GOD GAVE ME YOU (Thompson; Beaudry—3:35)
CRYING SHAME (Valvano—3:11)
I'M ON MY WAY (Thompson; Beaudry—4:34)
DRIVIN' BLUES (Thompson; Beaudry—3:14)
TELL ME WHY (Thompson; Beaudry—2:50)

SIDE TWO

END OF THE LINE (Thompson; Beaudry—4:07)
HOUSE OF THE RISING SUN (Traditional—4:44)
I WANT TO BE YOUR LOVER (Valvano; Thompson; Beaudry—7:30)
BOOZIN' BLUES (Thompson; Beaudry—6:01)

All songs are BMI
except House of the Rising Sun which is Public Domain.

What is FRIJID PINK and what are they all about?
No long rap needed—it's all in the grooves,
but this is the first FRIJID PINK and it won't be the last.
This being the first though, perhaps a brief intro is needed.
Four guys—musicians all—talent? Yes.
Basic ingredients—counter syncopation, equal level,
harmony, melody over rhythm and, most important, *good vibes!*
Enough said. Listen to what's in the grooves.
That's all that really counts.

PRODUCER: Michael Valvano
ENGINEER: Russ Terrana
PHOTOS BY: Jeff Bailey
DESIGN & GRAPHICS: Victor Kahn

Frijid Pink

PARROT RECORDS
A PRODUCT OF LONDON RECORDS, INC.
539 WEST 25th STREET
NEW YORK, N.Y. 10001

PRINTED IN U.S.A.

PAS 71033 STEREO

THE RAVENS featuring RICKY

THE TRIUMPHANT RETURN OF . . . . . .

Side A

"WRITE ME A LETTER"
Biggs (Bee Music Corp.)

"SUMMERTIME"
Gershwin (Gershwin Pub.)

"UNTIL THE REAL THING COMES ALONG"
Cahn-Chaplin (Chappell & Co., Inc.)

"SEPTEMBER SONG"
Weill (Crawford Music)

"MAZEL MEANS GOOD LUCK"

Side B

"ALWAYS"
Berlin (Berlin Music)

"ONCE IN A WHILE"
Edwards (Miller Music)

"I DON'T KNOW WHY"
Albert (Leo Feist, Inc.)

"SEARCHING FOR LOVE"
Biggs (Bee Music)

"I'M GONNA PAPER MY WALLS WITH YOUR LOVE LETTERS"
(Goday Music Co.)

In this day and age of multi-voiced singing groups, the triumphant return of the unique RAVENS is a sell-out event! No one-record stars, the group is long-famous for its distinctive and popular sound, its ability to give an old song new meaning! With the fine harmonic and unison blend, plus the low and powerful voice of Ricky singing solo, the group has sold into the millions!! Now, in the golden Vinyl Era these stars bring back their biggest hits in a sentimental performance of the songs that made them famous. The group has played before Royalty, and has appeared in leading clubs and on concert tours across the United States and Europe, bringing the charm and vibrant performance that is so much a part of their every action. Truly great showmen, wonderful singers and performers, a credit to show business . . . The Ravens return!

For complete Catalog, write to

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Printed in U.S.A.

ANDY & TERRY MURRAY

FIRST SIDE

LIVING OUR SONG
Words and Music/Andy Murray

CALL MY NAME
Words and Music/Andy Murray

ELDER WOLFE
Words and Music/Andy Murray

BUTTERFLIES
Poem/D.G. Murray Setting/Andy and Terry Murray

THINGS THAT MAKE FOR PEACE
Words/Andy Murray Music/Terry Murray

SECOND SIDE

I LEARNED IT IN SUNDAY SCHOOL
Words and more words and Music/Andy Murray

SOMEBODY
Words/Andy Murray Music/Andy and Terry Murray

SALLY'S SONG
Words and Music/Andy Murray

TRAVELERS
Words/Andy Murray Music/Andy and Terry Murray

For Gwen,
may blessings
A S Murray
To Arnie from
Terry Murray

PRODUCTION
WAYNE HILTON
RECORDING STUDIO
SUPERIOR SOUND STUDIOS
ENGINEERING
JIMMY TARBUTTON
ART DIRECTION & DESIGN
STEPHEN SPEER
PHOTOGRAPHY
VIVIAN CROZIER
LEAD VOCALS
ANDY AND TERRY MURRAY
BACKGROUND VOCALS
WAYNE AND CLAUDIA HILTON, CAROL COOPER
SUPPORTING VOCALS ON *SOMEBODY*
KRIS AND KIM MURRAY
KEYBOARDS
TERRY MURRAY, BRUCE WATKINS
DRUMS & PERCUSSION
BUSTER PHILLIPS
SYNTHESIZER
LEE OWENS
ACOUSTIC GUITARS
DUKE DUMAS, WAYNE HILTON, BRUCE WATKINS, ANDY MURRAY
BASS GUITAR
BILLY ADAIR
LEAD GUITAR
DUKE DUMAS
VIOLA
DEANNA BROWN-CISZEK
FIDDLE
BRUCE WATKINS
DULCIMER
TERRY MURRAY

This Album Produced and Manufactured by: Wayne Hilton Recording Services • Box 1001 • Hendersonville, TN 37075 • 615-824-2633
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T 5078

tower

Blues Theme
Davie Allan & The Arrows

In today's record business a hit instrumental record is almost unheard of. Without the benefit of a lyric, an instrumental must express a lyric in sound. Davie Allan and The Arrows captured the sound of fast moving motorcycles by combining the pulsating rhythm of Don Manning's drums, Drew's bass, and Tony Allwine's guitar with Davie's powerful fuzz-tone guitar.

The Arrows got their start two years ago with their hit recordings of "APACHE '65" and "MOONDOG '65." They have performed on the soundtrack of several motion pictures, including "SKATERDATER," "DEVILS ANGELS," "THUNDER ALLEY," and, of course, "THE WILD ANGELS," the movie that introduced "Blues Theme."

The genius of Davie Allan is very apparent throughout this recording. His fresh interpretations of "William Tell," "Thunderball," and "Ghost Rider in the Sky" give the Arrows a very distinctive and versatile sound. Also introduced in this album are five exciting original compositions. They are "Theme From the Unkown," "Action on the Streets," "King Fuzz," "Sorry About That," and "Fuzz Theme."

Sidewalk Productions and Tower Records have rush released this album in answer to the numerous requests for more music by the group that made "Blues Theme" the number one instrumental of the year.

Mike Curb

side one

BLUES THEME
KING FUZZ
THEME FROM THUNDERBALL
WILLIAM TELL 1967
ACTION ON THE STREET

side two

THEME FROM THE WILD ANGELS
THEME FROM THE UNKNOWN
FUZZ THEME
SORRY 'BOUT THAT
GHOST RIDERS IN THE SKY

Produced by Mike Curb for Sidewalk Productions
Associate Producer: Larry Brown

THIS MONOPHONIC, MICROGROOVE RECORDING MAY BE PLAYED ON MONOPHONIC OR STEREO PHONOGRAPHS. IT WILL NOT BECOME OBSOLETE. PRODUCED IN ACCORDANCE WITH THE MOST DEMANDING STANDARDS OF ENGINEERING AND MANUFACTURE, IT WILL REMAIN THE SOURCE OF EXCELLENT SOUND.

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Ice, Fire & Desire

ICE, FIRE AND DESIRE • 100% WHOLE WHEAT

SIDE A

Ice, Fire and Desire
(Andersen, Kranzdorf, Morphis, Seamons)
Equinox Music-Whole Wheat Music, BMI/Forsythe Music, ASCAP

Window Pane
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Stealin' My Thunder
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

The Tables Are Turned
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

SIDE B

Slow Healer
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Daybreak
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Head On Out
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Heart Of The Mountain
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Produced by James Pike for Whole Wheat Productions and Ed Cobb for AVI Productions

100% Whole Wheat: Michael Fleetwood (Guitars), Nick Peper (Keyboards), Blair Andersen (Drums), Jerry B. Field (Bass).
Percussion: Gary Coleman
Synthesizer: W. Michael Lewis
Vintage Guitars and Amps by: Chris Bristol
Executive Producers: Ray Harris and Ed Cobb
Recording Engineers: Ed Cobb, Richard S. Hart, Edward Schaff, Galen Senogles
Remix Engineers: Richard S. Hart
Assistant Engineers: John Rosenthal, Rhys Smith
Album Design/Art: The Committee
Recorded and Mixed at Producer's Workshop I and II
Mastering Engineer: David Baer at Producer's Workshop

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5145

INSIDE OUT!
BILL TINKER

tower

ONLY 4.00
Eide's
$4.00

INSIDE OUT! · BILL TINKER
ST 5145

Such impersonal,
undescriptive words;
Very cold lines
to have to get lost in.

These lines have been
taxing my privacy
for quite sometime now!
The time was last
when I came
to decide against
having anyone
come in between
you and I.

But it's not as though
I don't want
to let you in—
It's quite the
contrary;
I want more
than anything to
let you in—
that's my business;
I write what I feel,
and my deepest desire
is for you to feel it too—
that's my real pay.

I'm just sorry
that I have to
Come to you
through this 12 inch
piece of plastic disc—
that sees neither
your eyes nor mine.
And that knows
no such thing as
warmth or expression.
It passes neither
smile nor tear!
And I'm only sorry—
that you can't be here—
Right now
To hear the
ringing strings,
And to know the
dry parched throat
that scrapes
top and bottom
to bring the notes to life!

And I'm only sorry
that I have to come to you
through commercialism!

*Arranged by Artie Butler
all others arranged by Don McGinnis
Produced by Sammy Vargas
Cover Photo: Capitol Photo Studio Dick Brown

Thank you E. Greenberg

SIDE ONE

*AN EVERDAY THING
(Bill Tinker)
Guitar Music Co.

AGAIN, AGAIN
(Bill Tinker)
Mee-Moo Music

MIDWAY
(Paul McNeil)
Leo Feist, Inc.

THE MAN FROM BIRMINGHAM
(Bill Tinker)
Quantes Music, Inc.

SILVER LOVE LINE
(Paul McNeil)
Leo Feist, Inc.

SIDE TWO

ANYTHING YOU ASK
(Bill Tinker)
Quantes Music, Inc.

YOU COULD GET HIGH
(Bill Tinker)
Quantes Music, Inc.

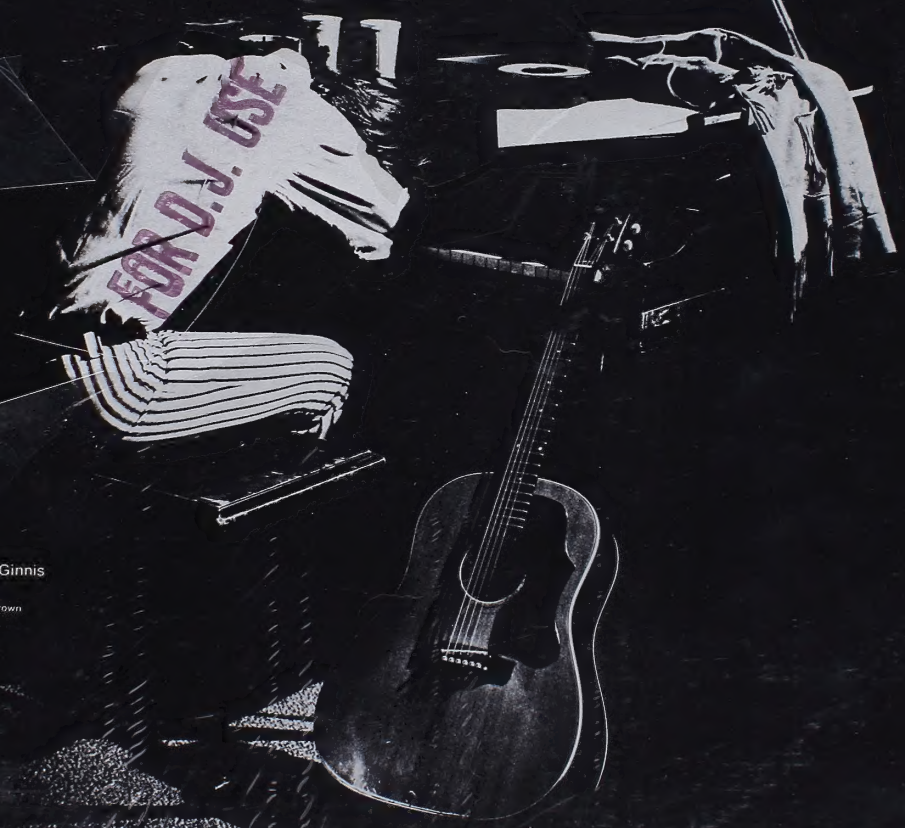
*A VERY ORDINARY MAN
(Bill Tinker-D. Rhodes)
Quantes Music, Inc.

DEE ANNE
(Bill Tinker)
Quantes Music, Inc.

*SON
(Bill Tinker)
Quantes Music, Inc.

ST 5145

tower



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The Secret Life of Sound Presents

INVISIBLE SUPERSTARS

Volume 001

Compiled & Arranged by
Controller 7 & R-Rock

SIDE A:

Miles Tilmann - "Chicken Salad Beats"
Produced by: Miles Tilmann
For more info: webhole.com

Scott Matelic - "Thoughtless"
Produced by Scott Matelic for Swallowed Speech Music (ASCAP)
For more info: myspace.com/scottmatelic

Controller 7 - "Consumer"
Produced by Controller 7 for Studio Less Music (ASCAP)
For more info: controller7.com

Tenshun - "Mind Fuck"
Produced by Tenshun
For more info: myspace.com/tenshun

Zombie Mountain - "Heretic"
Produced by Jay G. Smith IV
For more info: zombiemountain.com

Meatsock - "Another Place"
Produced by Meatsock
For more info: grep-fu.net

Mormon Freegan - "Seeing n=0"
Produced by R-Rock for RCF
For more info: mormonfreegan.com

SIDE B:

Corsic - "Romoxy"
Produced by Corsic for Channel 99 (ASCAP)
For more info: corsicmusic.com

Buddy Peace - "Slow Gang Funeral"
Produced by Buddy Peace for Gluestick Acoustics Recordings
For more info: myspace.com/gluestickacoustics

PNS - "Storm"
Produced by PNS for Molemen, Inc.
For more info: molemen.com

Skoweyajeed - "Papal Breakdance at 23.33"
Produced by Michael Thomas Jackson
For more info: myspace.com/mtj2369

Thomas Dimuzio - "Car Crash"
(c) 2007 Thomas Dimuzio
(p) Gench Music, BMI
Instrumentation: synthesizers (Moog, Sequential, Nord), live sampling, processing (gates, filters, etc), Hashifier, loops, electric guitar, shortwave radio.
Recorded, mixed and mastered by Thomas Dimuzio at Gench Studios, San Francisco.
For more info: thomasdimuzio.com

thesecretlifeofsound.com

Front cover design by **Yamabushi Design**.
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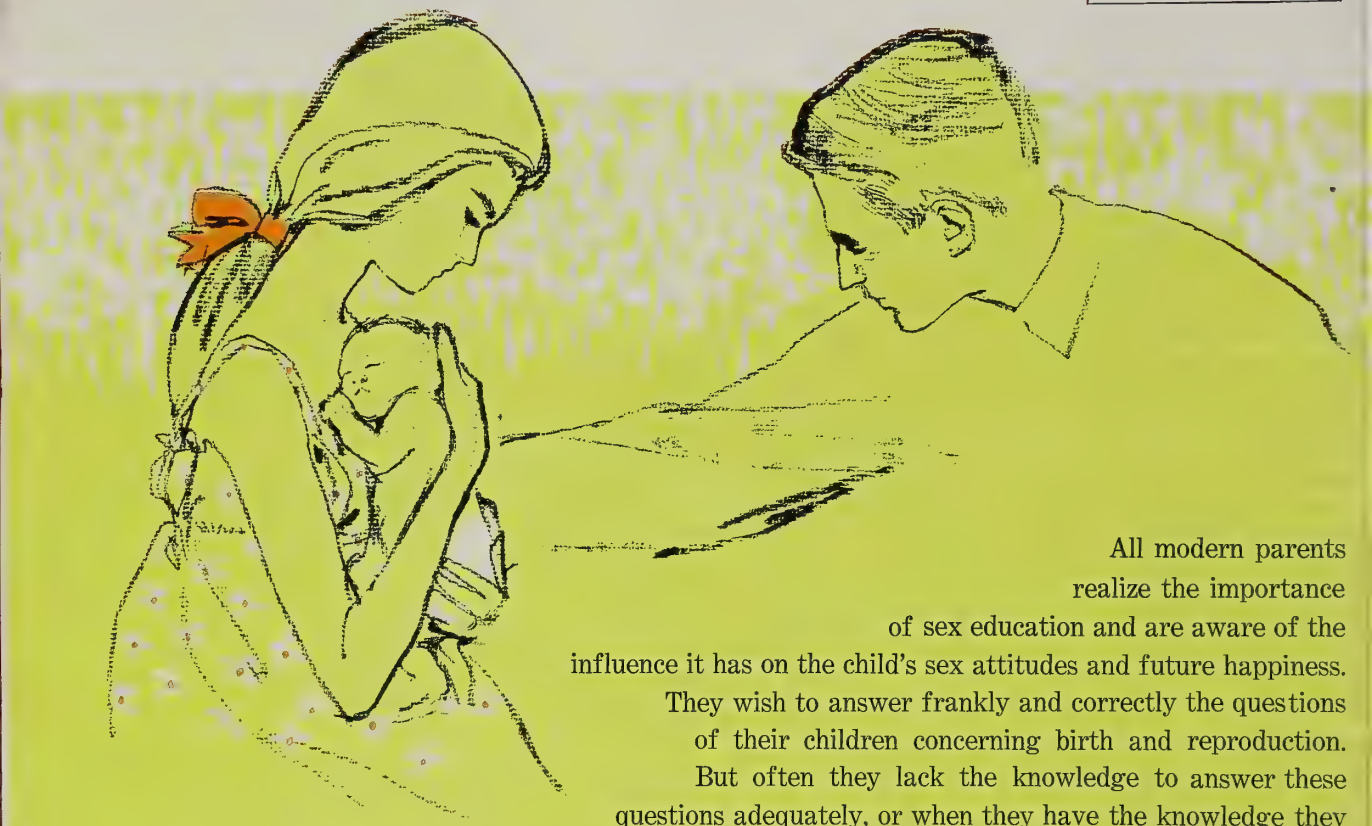
A CHILD'S INTRODUCTION TO SEX

WITH DR. MILTON I. LEVINE AND MELBA RAE

1459
wonderland



All modern parents realize the importance of sex education and are aware of the influence it has on the child's sex attitudes and future happiness. They wish to answer frankly and correctly the questions of their children concerning birth and reproduction. But often they lack the knowledge to answer these questions adequately, or when they have the knowledge they often lack the vocabulary. This record for children over the age of 5 years should be of the greatest help. For it relates to the child, with clarity and dignity, the story of how life begins. Here, in normal sequence, are the questions all children ask and answers given by Dr. Milton I. Levine, internationally known authority on sex education. Scientifically accurate and avoiding sentimentality, this record presents the story with an emphasis on family love and affection.

A CHILD'S INTRODUCTION TO SEX

1459
wonderland

OP

Here are some typical questions your child may ask which this record can help answer:

Where do babies come from? How does a baby live inside the mother's body? How does a mother know that a baby is growing inside her? How does the baby get out of the mother's body? What is the father's part in the birth of a baby? Why are babies born in the hospital?

Dr. Milton I. Levine, Associate Professor of Clinical Pediatrics at the New York Hospital-Cornell Medical Center and Consultant to the New York City Health Department, is an international authority on sex-education. With his wife, Jean Seligmann, he is the co-author of the two most widely read books on birth and reproduction for children—"A Baby is Born" and "The Wonder of Life." They are also the authors of a booklet for parents, "Helping Boys and Girls understand their Sex Roles."

Dr. Levine has written numerous articles on sex education, a number of which have been published in the "Ladies Home Journal","Redbook","Harpers","Parent-Teachers Magazine." He is the author of the articles on sex education in "Childcraft."

From 1930 to 1956, Dr. Levine gave courses in sex-education to students of the City, and has given a course on "Education for Sex Education" for educators, social workers, parents and other adults at the New School for Social Research in New York City. He has spoken on the subject on radio and television and before many educational and parent-teachers groups.

Dr. Levine is also well known in many fields of child-care and public health. He is a Fellow of the American Academy of Pediatrics, Fellow of the American Medical Association, Fellow of the American Public Health Association, Fellow of the American College of Chest Physicians. He was a delegate to the White House Conference on Children and Youth in 1950 and again in 1960.

Dr. Levine and his wife are the co-authors of a daily column on childcare syndicated in newspapers throughout the United States and Canada.

Melba Rae is an actress with a formidable background in the theatre, television, and radio. She has done a considerable amount of interviewing, and her voice has been heard as narrator of many films and on the air. She has been in many plays on Broadway, on tour, and in summer stock. Her list of television credits is among the most distinguished in the television industry. She has done over 1500 television shows. Her list of radio credits is equally impressive, and she has won kudos for her distinguished work in dubbing the English versions of several foreign films.

Her lively interest and knowledge of the care and guidance of children has been in large part due to the training and understanding of her own four year old son.

Miss Rae has long been interested in the need that many parents have to sort out the information concerning children which is available from outstanding authorities; authorities who can help them with the individual problems which they face daily with their children. From these interests she created a television series called IT'S A CHILD'S LIFE, with Dr. Milton I. Levine as the principal authority and herself as hostess. The idea for this record was drawn from this proposed program.

Unborn baby inside body of its mother.

THE
MEXIA STATE SCHOOL SUNSHINE GROUP

EXTRAORDINARY

UNUSUAL *ORIGINAL*

DEDICATED TO THE GLORY OF GOD

and to the

WORK AND STUDY OF MENTAL RETARDATION

DIFFERENT:

A First Unmatched Opportunity

STEREO

Jack Wilkerson

Mary Ann Fino

Cynthia Heugatter

Kay Moore

SEXTET

Mary Ann Fino
Audrey Johnson
Kimberly Felty

June Back
Dorthy Henry
Jerry Ellis

Kim Mikeska

R. V. Copeland

The TEAM

Left to right:
W. B. Hammond, Chaplain
Miss Faye Ellis, Pianist
Mrs. Tom Eubanks, Music Therapist
Jerry Cotton, Asst. Chaplain
Miss Renell Rudder, Secretary (inset)

THE MEXIA STATE SCHOOL CHOIR SINGS:

America The Beautiful
Surely Goodness And Mercy
Go Tell It On The Mountain
It Took A Miracle
For God So Loved The World
Oh How I Love Jesus
I Believe
I Found The Answer
In Times Like These
Glory To His Name
His Name Is Wonderful
I Believe In Miracles
My Jesus I Love Thee
Jesus Is The Sweetest Name I Know
I Saw A Man
How Great Thou Art
Christ Is All I Need

Century CUSTOM RECORDING
John H. Stewart

Mr. Lauderdale

STATEMENT

The 2600 children at the Mexia (Texas) State School for Retarded Children need a Chapel. Although they enjoy many services provided by the state facilities, they have no suitable place to worship. The Sunshine Group is working hard to raise money and all proceeds from this record will go to the Chapel Fund.

Malcolm Lauderdale,
Superintendent
Mexia State School

Produced by Tommy Oliver and Tony Scotti for Red Balloon Production

IN THE BᴱGINNING
[illegible]
FRIDAY; 3 P.M.*
PUT YᴼUR HAND IN THᴱ HAND
MY GᴼD AND I

HAVE YᴼU READ THᴱ WᴼRD
THᴱ BIBLE SALESMᴬN
SALLY GO DᴼWN
PRᴱLUDE Tᴼ SUZᴬNNE*
[illegible]

In The Beginning (5:16)
(Tommy Oliver–Tony Scotti–Brian Griffin)
The composers' impression of the creation of the world.

Let There Be Light (4:13)
(Tommy Oliver–Tony Scotti–Jimmy Langford

Light! let there be light!
light to shine on a world
a world that is good.

He said light! turn on the light
to turn on a world
a world that is good.

and God called the light "day"
and the darkness He called "night"
'n it was alright.

He created the heavens, the earth and the seas.
put the green in the forests, the wind in the trees.
made the fish in the ocean, the birds in the sky. (fly!)
called His creatures together and said: "multiply"!

He made a man, a man like me.
I said a man, made him just like me.

build that man!
You got to get him together!
come on, make him strong!
give him a soul!

then He made Him a woman, and He said:
"girl, you've got to take his hand.
I've made you a garden free to roam,
a place you can call home
to reap the fruits and sow your own".

...and it was good.

© 1971 Holy Moley Music

Who Is That Man (2:11)
(Jim Wolk)

Ask what I'm doing here
why I'm such a ragged sight
and where my soul is bound.

just trying to find something
do you think I'll find it here?
is this the lost and found?

why are those people crying?
is it for something they've lost?
who is that man there dying on the cross?

© 1971 Holy Moley Music

Friday: 3 P.M. (0:56)
(Brian Griffin)
Instrumental portrait of Christ dying on the cross.

Put Your Hand In The Hand (2:46)
(Gene MacLellan)
(Permission to reprint lyrics denied by
Beechwood Music Corp.)

My God And I (4:06)
(John Bucky Wilkin)

Been around a long time
more than I can say
searched for the truth–I'm lookin' today.
and I rode upon the warships
I've fought a war or two
but my God and I, we got through.

wasted in a dungeon
I was martyred in my time
but my God and I we're doin' fine,

you stay up nights and hope to find salvation.
that might be right, but I don't think you can!
you fight like hell and try to save the nation
oh, but you're just a man

you're just a man, just one man
only a man.

now here I stand in levis
the boy, the child, the man
eyes to the sky, and I understand
there's trouble in california
that ol' earthquake's overdue
but my God and I we'll get through
and so can you!

© 1969 Wits End Music Co.

Have You Read The Word (1:08)
(Tommy Oliver)

Have you read the word of my Jesus, friend?
have you read the word of my Lord?
from Genesis 1 through Revelation–
have you read the word of my Lord? (of my Lord)

© 1971 Holy Moley Music

The Bible Salesman (3:08)
(Chip Taylor–Billy Vera)

Good mornin'! the church sent me around.
let me step my foot inside your door
and set my suitcase down.
I got somethin' for your comfort
when you're feelin' all alone.
I'm your good friend the bible salesman
an' I'm comin', comin', comin' for to carry you home.
(here I come)

I got the key to your salvation, the greatest story told
the blessed words of Jesus
and it comes in white or gold.
I got the payment plans "a", "b", or "c"
and I can check your credit by phone
your good friend the bible salesman
and I'm comin' (woah) comin' for to carry you home.

comin' for to carry you to the words of a baby
I got full-color pictures of Him walkin' on the water
one of Moses with the Ten Commandments
comin' for to carry you home, I can check your credit by phone.
(hallelujah)

good day Mrs. Jackson, the church extends its hand
let me be of your assistance in goin' to the promised land.
I'll remember you when your payment's due
you'll never have to be alone
I'm your good friend the bible salesman
and I'm comin' (oh!) comin' for to carry you home

hal-le-lu-jah...

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United Artists Records Inc
Entertainment from
Transamerica Corporation

Sally Go Down (3:23)
(Tommy Oliver)

Sally go down to church on Sunday
go down with the boys on Monday
down to the riverbank and play your little games
'til Tuesday mornin', ring around your rosie
Parson Brown is gettin' nosey
says he'll tell your mom and dad that you've been
hangin' down around the river playin' hide-and-seek
and wound up down by cripple creek
countin' all your blessings one-by-one. (two-by-two)

Parson Brown, he's a saintly man
so he shooed off the boys who left you
lyin' in the bushes lookin' fine, oh, my-
and wasn't it a bit surprisin' when his temp'rature kept risin'
he didn't even say a word,
'cause all the time that he was actin' righteous
God was just a weapon that ol' parson used to get in line.

Sally go down to church on Sunday
go down with the boys on Monday
no-one's gonna say a word, 'specially Parson Brown.
keep singin' louder than an angel's choir
Parson Brown's a house on fire
Sally go down to church on Sunday,
on Sunday morn.

Sally, what ya gonna say
Sally, what ya gonna do
here comes Parson Brown, you befter get down on your knees...
and pray.
Sally, Sally go down. go down to the river
and wash your sins away.
Sally, Sally go down...

© 1971 Holy Moley Music

Prelude to Suzanne (2:48)
(Jimmy Langford - Brian Griffin)

Suzanne (3:57)
(Leonard Cohen)

Suzanne takes you down to her place near the river
you can hear the boats go by, you can spend the night forever
you know she's half crazy, but that's why you want to be there
and she feeds you tea and oranges that come all the way
from china
and just when you mean to tell her that you have no love
to give her
she gets you on her wave-length and lets the river answer
that you've always been her lover.

and you want to travel with her, you want to travel blind
and you think you'll maybe trust her
for she's touched your perfect body with her mind.

Jesus was a sailor when He walked upon the water
He spent a long time watchin' from His lonely wooden tower
and when He knew for certain only drowning men
could see Him
He said all men will be sailors then until the sea shall free them
but He Himself was broken long before the sky would open
forsaken - almost human - He sank beneath your wisdom
like a stone.

and you want to travel with Him, you want to travel blind
and you think you'll maybe trust Him
for He's touched your perfect body with His mind.

(if you're talkin' about love, well, you know, you're talkin'
about what concerns me.
if you're talkin' about faith, well, then, you're talkin'
about what concerns me.
if you're talkin' about trustin' your brothers and your sisters,
well, then, you're talkin' about what concerns me.
if you're talkin' about reachin' your hand out to the man up
above, well, then, you're talkin' about what concerns me.)

you want to travel with Him, you want to travel blind
and you think you'll maybe trust Him
for He's touched your perfect body with His mind.

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New York City, New York

Reformation '71 (3:32)
(Tommy Oliver)

Last Sunday walkin' down the street
I heard an old familiar beat
and I decided maybe I would pause.
so I went in through an open door
and down a marble corridor into the biggest room I ever saw.

well, a thousand people in wooden seats
were tappin' their shoes right on the beat
diggin' where the sounds were comin' from
I thought my eyes were jivin' me
'cause what I saw just couldn't be
two guitars, a bass, some horns and a set of drums.

now, you're gonna say "what's wrong with that,"
and if I would just remove my hat
that I'd find nothing under it but air
but don't be hasty, hear me out
('cause this is what it's all about)
it wasn't what those dudes were playin' - it was where!

and that ain't all that was goin' down
I'll tell you when I looked around
most all them thousand folks was pushin' forty.
suits 'n ties 'n faces shaved
and ladies actin' well-behaved.
I even think I saw ol' mayor Yorty.

I wanted to holler right out loud:
"look out, you're in a hostile crowd.
you're makin' a mistake you can't afford"
but with a second look, as far as I could tell,
there they were alive and well
playin' rock-and-roll on an altar of the Lord!

well up one scale and down the other
went my guitar playin' brother
just wailin' long-haired praises to the sky.
and sittin' beside this freaked-out band
was a man in a robe with a cross in his hand
grinin' a grin that stretched from eye to eye.

when the music ended with an a.c. grunt
that dude in the robe got up in front
his arms raised high for The Man up there to see
and he said: "Lord, our savior, light and friend
give us the strength to not condemn
that or those with whom we disagree."

then he took the book that he knew best
and he let his hand upon it rest
and looked right down into that congregation
and said: "sure as this church has a steeple,
the good Lord, he loves all His people.
and nowhere in this book does it say:
'with the exception of the younger generation.'"

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Special thanks to Wits End Music Co., Blackwood Music,
Inc., and Project Seven Music for permission to reprint lyrics.

UNITED ARTISTS RECORDS

SPECIAL SERIES
SUPERIOR RECORDS, Inc.
Side One
1. JESUS KIND OF LIFE
2. DON'T FOOL AROUND
3. MY REMARKABLE FRIEND
4. THE FIRST DROP OF BLOOD
5. BLUE SKY AND RAINBOWS
Side Two
1. I BELIEVE THE COMING OF THE LORD
2. PRAYSE HIM
3. CRUMBS FROM THE TABLE
4. MY KING IS JESUS
5. JESUS MADE A BETTER MAN OF ME
THE YOUNG APOSTLES ARE HERE

STEREO / MR 101

Message RECORDS

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Side One

1. **GET ALL EXCITED** (Gaither / Gaither, SESAC)
2. **PLENTY OF TIME** (McLean / Harvest Time, BMI)
3. **HERE COMES THE BRIDE** (Munsey / Silverline, BMI)
4. **TURN YOUR RADIO ON** (Brumly / Stamps-Baxter, SESAC)

Side Two

1. **THANK GOD I'M FREE** (Hemphill / Hemphill, BMI)
2. **I FIND NO FAULT IN HIM** (Crouch / Manna, ASCAP)
3. **OPEN YOUR HEART** (Spencer / Manna, ASCAP)
4. **KING JESUS** (Delamont / Silverline, BMI)

Produced by Duane Allen
Production and Art Direction: Ken Harding
Recorded at Capitol Music Hall
Remix & Editing: Superior Sound Studios
Remix Engineers: Bud Billings and Skip Mitchell

No one is quite so alive as the young people today. The Young Apostles are in both catagories — young & alive. If you've heard them before you're well aware that they sing with the type of enthusiasm that only young people have. But even above the awareness of being young, The Young Apostles are alive with the life that Jesus gives. You're in for a real treat as you listen to the Young Apostles . . . live!

Ⓟ 1973, Superior / Message Records
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MUSIC PUBLISHERS
145 WEST 45 STREET • NEW YORK 36, N. Y.

AN ACCORDION TEACHERS' GUIDE TO PALMER-HUGHES BOOK ONE

An outline of procedure used by Bill Palmer and Bill Hughes in their own studios.

COPIES OF THIS COMPLETE CHART ARE AVAILABLE FREE OF CHARGE

BEFORE THE FIRST LESSON

1. SELECT A 12 BASS ACCORDION. Be sure straps are in good condition.
2. PICK UP ACHIEVEMENT RATING CHA[illegible]t at front desk. These are filled in with name, age, etc. by the person who schedules the lessons.
3. INTRODUCE YOURSELF to student and parents. Invite parents to see you again after the lesson, if time permits, or to come in for the last five minutes of the lesson.

THE FIRST LESSON

1 BREAK THE ICE with the student while *FITTING THE INSTRUMENT*.
   - A. Talk about how much fun he is going to have with the accordion
   - B. Question him about hobbies and interests

2. PRESENT THE STUDENT WITH PALMER-HUGHES BOOK ONE
   - A. Tell him how much fun it is to learn from this book. Students can be sold on the idea that music is *FUN*
   - B. Tell him he will soon be playing *FAMILIAR TUNES*, that the accordion is very easy to learn and that every particular period will produce definite progress.
   - C. Have him fill in his name in the front of the book, as well as the teacher's name

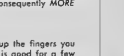
3. THE PARTS OF THE ACCORDION (Page 4). It is difficult to understand why so many teachers omit this page. It is important because:
   - A. Students are naturally curious about this strange new instrument and are ANXIOUS to learn this page
   - B. Familiarity with the terms taught here is essential to understanding the teacher's conversation
   - C. When you show them the AIR BUTTON, have them hold it down while opening and closing the bellows several times. This helps to prepare them for their first efforts at playing.

4. HOW THE FINGERS ARE NUMBERED (Page 5). Proper presentation of this page makes the student's first efforts at playing *MUCH EASIER* and consequently *MORE ENCOURAGING*
   - A. Explain the pictures *AND*
   - B. GIVE THEM THIS QUICK DRILL
     Call out finger numbers and have the student hold up the fingers you call. This prepares them for better coordination and is good for a few smiles and laughs.

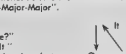
5. THE TREBLE KEYBOARD (Page 6). 1, 2, 3, 4, 5 in right hand. Some teachers have reported bellows problems. The way an idea is presented can make it easier. This works like *MAGIC*
   - A. Say "*OPEN THE BELLOWS* while you play 1, 2, 3, etc."
   - B. Say "*CLOSE THE BELLOWS* while you play 1, 2, 3, etc."

6. THE BASS KEYBOARD (Page 7). C CM CM in left hand. Be sure that all teachers use the same terms in teaching. We use "Bass-Major-Major".

7. A TREBLE TUNE (Page 8).
   - A. Ask, "What is the name of this tune?"
   - B. For time duration say, "One-Hold-It"
   - C. Classes should follow direction of hand or baton:
   - D. Do not insist on smooth sequence from one measure to the next in every case. This will come in due time.



8. A BASS WALTZ (Page 9).
   - A. Ask, "What is the name of this tune?"
   - B. BELLOWS WORK. *OPEN* for two measures, *CLOSE* for two measures, is generally best.
   - C. For class coordination count "Bass-Major-Major" and direct:



   - D. STOP AT THE END OF THE FIRST LINE! *BELLOWS MUST BE CLOSED!* This makes it *MUCH* easier to move up to G and G Major.
   - E. Help students locate G and G Major. Let them practice this a while, moving back and forth from C and C Major together, to G and G Major together. This cultivates the habit of moving both fingers together as a unit.
   - F. Complete page in the same manner. Do not demand perfect rhythm in every case.
   - G. USE A 12 BASS ACCORDION YOURSELF and make *FREQUENT DEMONSTRATIONS. SHOW THE STUDENTS WHAT THEY ARE TRYING TO ACCOMPLISH!*
   - H. THE FIRST LESSON MAY POSSIBLY END AT THIS POINT. IT FREQUENTLY GOES ON TO INCLUDE "BATTER UP".

9. PLAYING TREBLE AND BASS TOGETHER (Page 10).
   - A. Try this:
     Say, "HOLD DOWN NUMBER ONE. NOW (point to book) see if you can keep holding this down while you play C Bass-C Major-C Major." OF COURSE THEY CAN.
   - B. Now have them practice striking the first notes together. With the above preparation it is very easy.
   - C. When they can play the last line, "BATTER UP" may be assigned even if no more time remains.

10. BATTER UP (Page 11).
    - A. NO DIFFICULTIES present themselves if the previous page has been properly presented.
    - B. For class coordination say, "ONE-Major-Major, THREE-Major-Major".
    - C. ALWAYS PLAY THIS TUNE FOR THE STUDENT!

11. At the end of the lesson make a DEFINITE ASSIGNMENT
    - A. Example:
      Play Page 6—1, 2, 3, 4, 5. Play Page 7—C CM CM. Play Page 8 several times—"A TREBLE TUNE" Play Page 9 several times—"A BASS WALTZ". If they get that far, play Page 10 — "PLAYING TREBLE AND BASS TOGETHER". *PRACTICE* "BATTER UP"
    - B. Explain that *"PRACTICE"* consists of careful study and repetition until a definite improvement can be noticed.
    - C. TELL THE STUDENTS that they learn at home with *regular practice*
    - D. TELL THEM them they will be asked to select a regular time for daily practice

12. AFTER-THE-LESSON INTERVIEW WITH PARENTS
    - A. Offer words of commendation and encouragement
    - B. Explain how far the student has progressed at the first lesson
    - C. Answer the inevitable question, *'HOW LONG MUST THEY PRACTICE?* ANSWER: "Later on, a definite amount of practice will be required. As for now, the length of time is unimportant as long as they do the things they have been told to do *each day* LET JOHNNY HELP YOU select a *REGULAR TIME* for his practice period to begin. Then, with your help, he should be very faithful about practicing *daily* If he wants to put in TWO practice sessions per day, encourage him. Short sessions are best at this point.'

13 BEFORE DISMISSING STUDENTS
   - A. Fill in ASSIGNMENT and DATES on Achievement Rating Chart
   - B. AWARD FUN MONEY PRIZES (if you have such a program)
   - C. ASSIGN A BAND TIME AND WRITE IT IN THEIR BOOKS.
   - D. ENCOURAGE THEM and be sure they are looking forward to their next lesson.

THE SECOND LESSON

1. ASK ABOUT PRACTICE HABITS. Students must be constantly reminded of the importance of this. *THEY CAN FOOL YOU* if you forget to do this
2. LISTEN TO THE OLD ASSIGNMENT. It may be "A TREBLE TUNE" and "A BASS WALTZ" or it may be "BATTER-UP"! In either case the trouble will probably be *IRREGULAR RHYTHM. IRREGULAR RHYTHM* is remedied by:
   - A. GROUP *PERFORMANCE* in class lessons, TEACHER-PUPIL duet for the private student
   - B. Playing for the student *(USE A 12 BASS ACCORDION)*
   - C. DIRECTING and COUNTING, "Bass-Major-Major".
3. THE GRAND STAFF (Page 12)
   - A. These terms are taught here ONLY for conversational purposes
   - B. HOW TO TELL THE CHORDS FROM THE BASSES.
     a. BASS STEMS POINT UP, CHORD STEMS POINT DOWN
     b. BASSES ARE TAUGHT BY *RECOGNITION* ONLY.
     c MOST STUDENTS SHOULD PLAY THE LAST LINE *PERFECTLY* AT THE FIRST ATTEMPT
4. THE KICK OFF (Page 13)
   - A. STUDENTS SHOULD FIRST PLAY *LEFT HAND ALONE*
   - B. PRAISE HIM. They are *READING NOTES!* Ask them, "Is note reading all?"
   - C. HANDS TOGETHER will offer *NO DIFFICULTY*
5. MUSIC READING (Page 14).
   - A. This page should be assigned *ONE WEEK IN ADVANCE OF "SKATING"*, if possible.
   - B. EMPHASIZE NUMBERS mean *FINGERS* NOTES have *LETTER NAMES*
   - C. CALL OUT NOTE-NAMES. Have students play them as you call them.
   - D. USE BOOK DRILL AND FLASH CARD DRILL. The flash cards are found in the book "Reading, Writing, Rhythm" which should be introduced about this time.
     a. Show them the note in the book and the flash card that matches it Continue until all notes are introduced one at a time, then have a brief flash card drill
   - E. ASSIGN PAGE 14 and tell them why we call it *"THE MAGIC PAGE"* It is so called because a student studying this page once a day for a week will never have any difficulty in sight reading. The next notes are introduced one at a time and he can easily learn them.

SUBSEQUENT LESSONS

"SKATING"

1. WARM-UP TIME (Page 16).
   - A. Drill 1: COVER UP LAST TWO COUNTS OF THE MEASURE with a small card. Student plays "1" with C BASS UNCOVER 2nd count Student plays "2" with C MAJOR, etc.
   - B. Drill 2: Tell them what the *SLUR* means but do not over-emphasize LEGATO at this point. This is only a STARTING point from which to work for smooth playing through the rest of the book They will learn this best by *IMITATING YOU PLAY FOR THEM*
2. SKATING (Page 17).
   Teachers report some reading difficulty here and sometimes continue to write numbers in This is incorrect and unnecessary. Try this:
   - A. With proper presentation of "WARM-UP TIME," the student has *NO DIFFICULTY* with the first *FOUR MEASURES*
   - B. From the 5th measure on, have them name the right hand notes of each measure ALOUD before playing it. *DO THIS ONE MEASURE AT A TIME*
   - C. FLASH CARD DRILL SHOULD BE CONTINUED

"GO 'WAY"

1. TIED NOTES (Page 18). No difficulties here.
2. GO 'WAY. A few teachers have reported difficulties because of the length of the piece
   - A. CALL ATTENTION TO NEW BASS AND CHORD (F and FM), and have students first play left hand alone.
   - B. SHOW THEM THEY CAN LEARN THIS PIECE IN ONE WEEK even if they only learn *FOUR MEASURES* each day, for the 1st and 3rd lines are the same. This is an opportunity to teach the proper technique of practicing and memorizing longer pieces which is simply to break it up into short sections.

"MERRILY WE PLAY ALONG"

1. WARM-UP TIME (Page 20). Use "uncovering technique" as on page 16.
2. MERRILY WE PLAY ALONG (Page 21). Its virtue is that the same new problem occurs in almost every measure and the tune is a familiar one. *GOOD RHYTHM* should be realized *AT THE LESSON*

"HORSE SENSE"

1. HORSE SENSE (Page 22). This is *an EXTRA*. It is so simple that it gives those who are behind a chance to catch up.

"THE DONKEY"

1. WARM-UP TIME (Page 24).
   - A. Say, "Four notes per measure." *AVOID* using the word 'counts' or 'beats'.
   - B. If they master the "WARM-UP" page, they can easily learn the piece. Try to TEACH THEM this page *AT THE LESSON*
2. THE DONKEY (Page 25).
   - A. Use it as a round only when it is mastered. This device can make it interesting to the students for several weeks as they proceed to new material.

"SOUND-OFF"

1 SOUND-OFF (Page 26)
   - A. TAKE THE TIME to explain counting *THOROUGHLY* The students can now understand the meaning of a beat! Teachers should not skim over this page
   - B PRESENT COUNTING with enthusiasm and make the student feel a GOAL has been reached
   - C. Proceed from *SMALL to LARGE TIME UNITS* as the book does Children understand units better than fractions
   - D. Have the students count the RIGHT HAND to an old piece (THE DONKEY)
   - E IMPORTANT! *FROM THIS POINT ON AND THROUGHOUT THE BOOK* the student should count aloud while playing the right hand *ALONE* of each new selection before he puts *HANDS TOGETHER* This avoids the accordionistic bad habit of *merely FITTING HANDS TOGETHER*
   - F INSIST on the TIME SIGNATURE DRILL SUGGESTED IN THE BOOK

"JINGLE BELLS"

1 JINGLE BELLS (Page 27)
   - A STUDENTS MUST FIRST ANALYZE TIME SIGNATURE; then play right hand alone while counting aloud
   - B Have the student play left hand alone, stopping to practice the jump up to D DM several times
   - C With children this piece is never out of season

"ALL THROUGH THE NIGHT"

1 ALL THROUGH THE NIGHT (Page 28). Teachers report more trouble with this piece than with any other from Book 1. *WHEN PROPER PROCEDURE IS FOLLOWED IT CAN BE TAUGHT IN 15 MINUTES AT THE LESSON EXCEPTION DO NOT* teach this piece to students who have just started on the 120 bass accordion *SKIP IT* and come back to it later
   - A TEACH THE LEFT HAND FIRST
     a. PLACE the students' fingers on the four chord buttons
     b. *Have them lose them and find them* several times
     c. Have them play the left hand alone several times while *COUNTING!* (They may use the left hand finger numbers for reading since the purpose of this tune is to emphasize COUNTING rather than READING.)
   - B TEACH RIGHT HAND next, having the student *COUNT ALOUD!*
   - C ASSIGN THE PIECE to be practiced hands separately, then together, *COUNTING!*
   - D. CALL ATTENTION TO THE FACT THAT THE SELECTION CONSISTS OF *ONE LINE* WHICH IS REPEATED

"JOIN THE FUN"

1 JOIN THE FUN (Page 29)
   - A No trouble has ever been reported here. Most students can read it at sight This is another 'catch up tune

"CHARLIE THE CHIMP!"

1 CHARLIE THE CHIMP (Page 30)
   - A. The only problem that may arise will occur in the last two lines. At the lesson, have the student play the left hand alone while counting aloud. If this is done, little trouble will be experienced

"DREAMING"

1 DREAMING (Page 32).
   - A LET THE STUDENT KNOW THAT THIS LESSON IS A REAL LAND MARK IN HIS PROGRESS
   - B. *PREPARE* the student thoroughly before having him attempt to play the piece
   - C. CALL ATTENTION TO THE NEW NOTE "A"
     a. Teach him the note by appearance and its position on the keyboard
     b STIMULATE his thinking about how it will be possible to PLAY THIS NOTE (some fingers must be responsible for more than one note). *FIVE FINGERS CAN PLAY SIX NOTES!*
   - D. WITH THUMB LOCATED ON "D" have the student play D, E, F, G, A, as you call them out. Then skip around until he is thoroughly adjusted to the new hand position
   - E. AFTER THE ABOVE IDEAS ARE ESTABLISHED, most students can read "DREAMING" at sight Special attention is needed only in the third measure from the end
   - F. *PLAY* this for them. They will like it!

"INJUN SONG"

1 INJUN SONG (Page 34)
   - A. THIS PIECE IS SO EASY it affords a good chance to emphasize *PHRASING*
   - B. A QUARTER NOTE at the end of a phrase should be *SHORT!*
   - C. HAND POSITIONS IN THE 2 PREVIOUS TUNES ARE FAIRLY OBVIOUS BUT ALL TUNES SHOULD BE TAUGHT BY *HAND POSITIONS* PROFESSIONALS PLAY BY HAND POSITIONS

"MY BONNIE"

1 MY BONNIE (Page 36)
   - A. A troublesome tune *EXCEPT WHEN TAUGHT BY HAND POSITIONS*
     a. Hand position of the first 12 measures: C D E F G A
     1 2 3 4 5
     Second finger is responsible for 2 keys, "D" and "E"
   - B. The rest of the piece is simple to every student

"NO PLACE LIKE HOME"

1. NO PLACE LIKE HOME (Page 36)
   - A. THE HAND POSITION OF THE *ENTIRE PIECE* C D E F G A B
     1 2 3 4 5

"OLD MACDONALD"

1 OLD MACDONALD (Page 40)
   - A. HAND POSITION OF THE ENTIRE PIECE IS THE SAME AS "NO PLACE LIKE HOME"
   - B. EMPHASIZE REST VALUES. Plenty of supplementary drill available in "Reading, Writing, Rhythm"

"THE CAN CAN"

1. THE CAN CAN (Page 42).
   - A. EMPHASIZE THE SCALE and the fact that a SCALE is *TUNEFUL* Play a scale descending. It sounds like "Joy to the World"!
   - B. HAND POSITION: ALL IN "BATTER-UP" POSITION except for the 'Scale Measures' and the 4th and 12th measure which are in the "INJUN SONG" POSITION.

"VEGETABLES ON PARADE"

1. VEGETABLES ON PARADE (Page 44)
   - A. HAND POSITION: C D E F G A B C
     1 2 3 4 5
     Thumb must be responsible for two keys, "E" and "F"
   - B. In the following books students must be taught to figure hand positions for themselves if they have not already established the habit at this point

KENNETH JENKINS

KENNETH JENKINS

KENNETH JENKINS

KENNETH JENKINS

dba:

Success

★

Side One:

Twelve Ways to Success *(Paul Fox)*, **Carlos** *(Kenneth Jenkins)*, **Teddy Bear** *(Kenneth Jenkins)*, **Samba Dis, Samba Dat** *(Kenneth Jenkins)*, **Ballade** *(Kenneth Jenkins)*

Side Two:

What You Feel *(Paul Fox)*, **The Dreamer** *(Paul Fox)*, **Brighter Day** *(Kenneth Jenkins)*, **Fine Time Fo' Dis** *(Paul Fox)*.

Musicians: Kenneth Jenkins – *Bass, Leader,* **Paul Fox** – *Keyboards,* **Steve Keller** – *Sax,* **Joe Villa** – *Guitar,* **Carlos Alvarez** – *Percussion,* **Jim Zimmerman** – *Drums,* **Chase Sandborn** – *Trumpet,* **Marc Isham** – *Trumpet,* **Jim Grantham** – *Sax,* **Michael Barsimento** – *Drums,* **Ed Neumeister** – *Trombone,* **Susan Soderbergh** – *French Horn,* **Deborah Mendelsohn** – *Vocals.*

Recorded in San Francisco at: Bear West Studios – Jackson Schwartz, engineer and at Perennial Sound Studios – Hillel Resner, engineer.

Produced by Kenneth Jenkins, Paul Fox

Thanks to: Barbara Whipperman, Ruth Mendelsohn, Steve Cohen, Rhesa Jenkins, Chuck Bond, Kurt Mendelsohn for financial help, to My Wife and all the musicians for support and guidance and thanks to John Coltrane for Musical Inspiration, Spiritual Guidance and to Marc Bailin

Album Design: **Rita Mandelman, Kenneth Jenkins** *Photography:* **Rita Mandelman**

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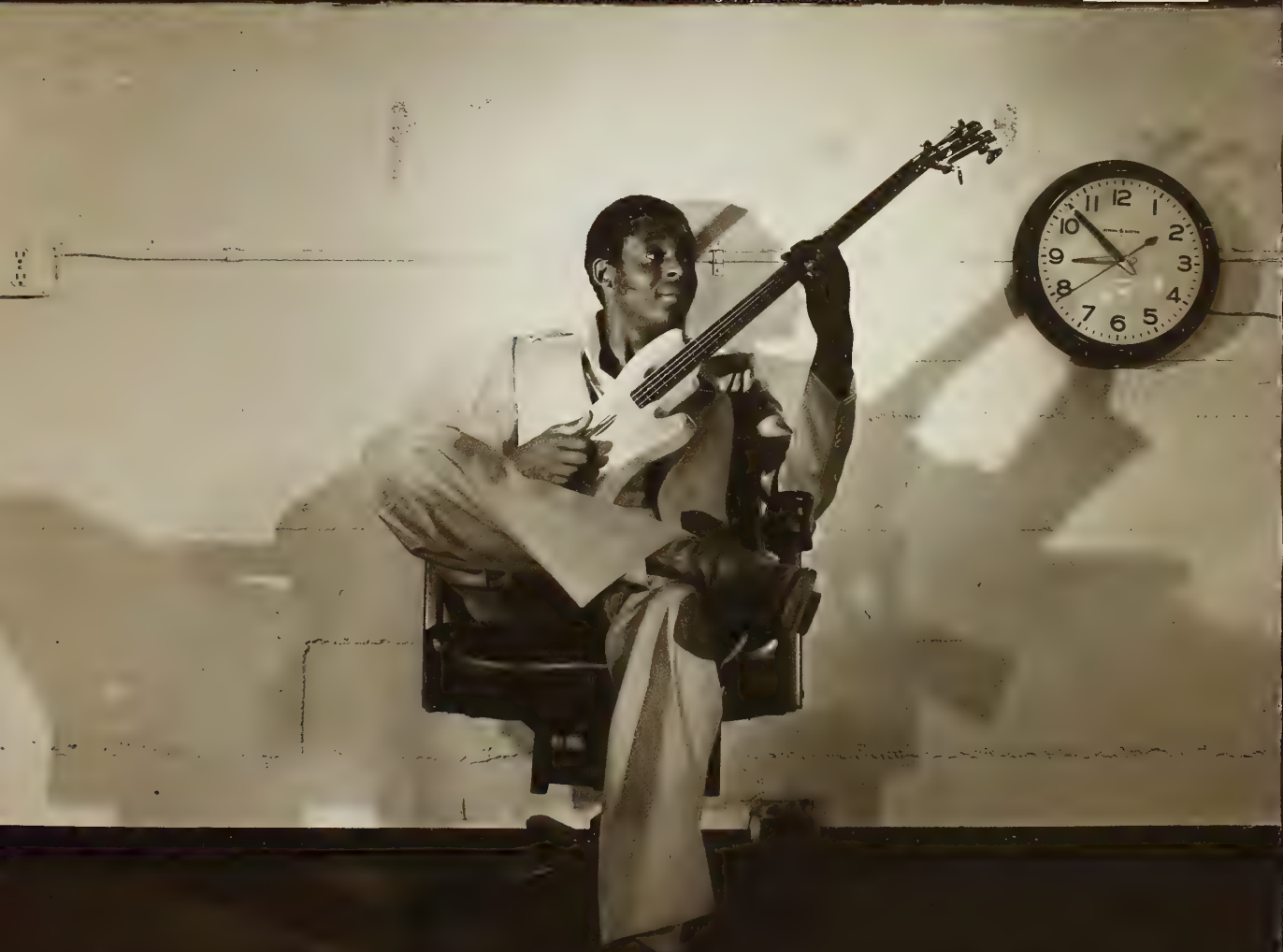

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RCA
CAS-2311

CAMDEN
STEREO

THE HEARTACHES

Wichita Lineman

and Other Country Hits

They Don't Make Love Like They Used To
Flattery Will Get You Everywhere
Where Love Used to Live
Mule Skinner Blues
My Woman's Good to Me
Stand by Your Man
Wichita Lineman
Plastic Saddle
Country Girl
Yours Love

CAMDEN STEREO RECORDS may be played on any modern phonograph with a lightweight tone arm. You will hear excellent sound reproduction on a mono player and full stereo sound on a stereo player.

Stereo CAS-2311
"WICHITA LINEMAN" AND OTHER COUNTRY HITS
The Heartaches
Produced by Danny Davis
and Ethel Gabriel

SIDE 1	SIDE 2
Wichita Lineman (ASCAP 2:48)	**Plastic Saddle** (BMI 2:11)
Yours Love (BMI 3:00)	**My Woman's Good to Me** (BMI 2:55)
Flattery Will Get You Everywhere (BMI 2:25)	**They Don't Make Love Like They Used To** (BMI 2:57)
Country Girl (BMI 3:22)	**Where Love Used to Live** (BMI 3:07)
Stand by Your Man (BMI 2:30)	**Mule Skinner Blues** (BMI 1:50)

Recorded in RCA's "Nashville Sound" Studio, Nashville, Tennessee
Recording Engineer: Tom Pick

These days it's pretty much the rule of the star singer that good "backup" bands should be heard and not really seen. So when a band is so good that it is brought up front to stage center with the encouragement of the star herself, it *is* news.

The band of top country singer Dottie West is a group of five boys called The Heartaches. Wherever Dottie goes in her crowded personal-appearance schedule, the band is sure to go. The Heartaches are a tight and well-coordinated ensemble, yet each musician is a master performer in his own right. This is a group that swings—the members are "in touch" and tuned in. The result is a fine moving and grooving sound in the best country instrumental tradition.

The selections here are recent top country-music hits. The title tune is Glen Campbell's big hit *Wichita Lineman.* Tammy Wynette's No. 1 country smash, *Stand by Your Man,* is given The Heartaches' soul treatment as are two of Dave Houston's recent hits, *My Woman's Good to Me* and *Where Love Used to Live.*

Dolly Parton and Porter Wagoner continued their unbroken string of duet hits with a song that also hit the charts by Waylon Jennings, *Yours Love.* It's given a fine reading here by The Heartaches as is one of Eddy Arnold's big songs, *They Don't Make Love Like They Used To.* With a nod to the "boss," the group plays a top Dottie West composition, *Country Girl.*

Mule Skinner Blues got impressive radio play as recorded by the Nashville Brass. The Heartaches put their own imprint on it and also on Lynn Anderson's *Flattery Will Get You Everywhere.*

Listen especially for the "talking line" by the steel guitar in *Plastic Saddle,* a country chart hit by Nat Stuckey.

With this first bright album The Heartaches move up into the limelight as a stellar attraction. Look for more!

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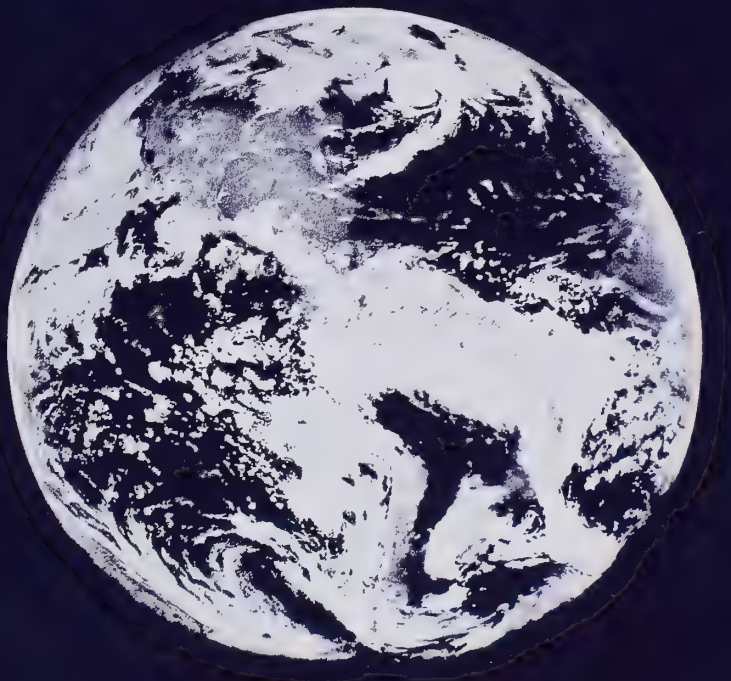
Michael Stanwood

Bruce Bowers

Fingers Akimbo

Courtowns and Other Planets



BISCUIT CITY BC1319

BISCUIT
CITY
BC1319

It was during the 14th century, as terran time is reckoned, that the troubadour emerged. Here was a poet-musician, an artist, who painted a picture not with brush and oil, but with the chromatic definition and lyrics of his song. The troubadour imparted to each ballad its own character, storing a portion of the original energy for re-creation at another place and another time.

Through the fabric of the centuries the troubadour wandered. He wove his images drawing from the aura surrounding adventures, aspirations, legends and loves. Some who listened were haunted for he conjured a feeling of another life, just beyond memory, with his melody. Still others saw visions of that which is to come issuing from his tales of what had been. All, however, agreed that this troubadour fellow was good for the soul.

One day the troubadour disappeared. Those Who Listen said they had heard news of him, but no one seemed to know for certain just where he could be found.

So it was that the troubadour lay shrouded in mystery until the latter portion of the 20th century. It was then that a most unpredictable thing occurred. Rumor started circulating that the troubadour had returned. Those Who Listen were skeptical, but hopeful. "Why would the troubadour call himself 'Fingers Akimbo' they asked?" "Just listen," said one of the initiated, and the troubadour began.

With open ears and warm hearts they asked for the light and playful. In ALBERT'S SONG he assured them that there is a zoo in Kansas and that the ABU DHABI MAN approves of dune dancing.

"Next something magical," they said. The troubadour smiled, "the best ol' time you're ever gonna have is a DING DONG HOWDY and an 'abra-ka-dab'."

A murmur spread through Those Who Listen. "It is him; ask him for something dark and powerful like an approaching storm." The troubadour flowed into ADAMS STREET EVE.

"Now something to return us to past lives." He tuned for a moment and OVER THE WATERFALL carried them to Ireland and GHOSTVAGENS IN THE SKY to an indefineable when and where.

One of Those Who Listen spoke softly. Her eyes were moist and they glistened, concealing a special secret. "Ask him of the BUTTONWILLOW." Then, as it happened a long, long time ago, the troubadour's song touched them all in the same instant. . . .

> *Earth, exhausted of all its resources, had become a dying planet. A group of her people sought a new world. After hundreds of years of space travel in cryonic sleep they found a small, beautiful planet with a warm red glow. They named it Junehour, for it was always like the month of June.*
>
> *On Junehour, near a quiet winding river, grew fern-like plants the size of poplars. Their scroll-like curlicues and uniform spacing created the image of great beautiful buttons; hence the name Buttonwillow and Buttonwillow River.*
>
> *The millenia passed and the people, nurtured by the peaceand beauty of Junehour, longed to return to their restored homeland. They planned their return and named their starship the Buttonwillow, their silver river flowing home . . . .**

"These Fingers Akimbo, are they like us?" "Oh yes indeed, they are." "They are a part of Those Who Listen." "It is going to take a bit of getting used to, calling the troubadour Bruce and Michael." "Not really – and at least he's back."

It was during the 20th century, as terran time is reckoned, that the galactic troubadour emerged . . . .

Gary Christiansen

The Musicians

Ty

John

Pete

Bruce

Michael

Charles

Scott

Duane

The Program

Side One

ALBERT'S SONG (A. Greenberg) ASCAP. Michael, autoharp and vocal; Bruce, acoustic violin; Dwayne Webster, bass.

GHOSTVAGENS IN THE SKY (J. Gilkinson and D. Haywood) BMI. Michael, autoharp; Bruce, acoustic and electric violin; Dwayne Webster, bass; Charles Sawtelle, banjo. ("Anything worth doing is worth doing to excess" – M.S. and B.B.)

ADAMS STREET EVE (M. Stanwood) ASCAP. Michael, rhythm guitar and vocal; Bruce, electric violin; Peter Wasner, piano; Scott Bennett, lead acoustic guitar; John Starrett, bass.

ABU DHABI MAN (M. Stanwood) ASCAP. Michael, rhythm acoustic guitar and vocal; Bruce, acoustic and electric flute; Peter Wasner, electric Rhodes piano; Scott Bennett, electric guitar; John Starrett, bass; Ty Atherholt and The Desert Sweepers, backup vocals.

INFLUENZA (B. Bowers) ASCAP. Bruce, acoustic violin and mandolin; Michael, autoharp; Charles Sawtelle, guitar and banjo; Dwayne Webster, bass.

Side Two

DING DONG HOWDY (D. Haywood) BMI. Michael, autoharp and vocal; Bruce, acoustic violin and harmony vocal; Dwayne Webster, bass.

OVER THE WATERFALL (Traditional, arr. Fingers Akimbo) ASCAP. Bruce, mandolin and mando-cello; Michael, autoharp.

THE BUTTONWILLOW (C. Siegel and J. L. Stanley) BMI & **PASSAGE** (B. Bowers and M. Stanwood) ASCAP. Michael, autoharp and vocal; Bruce, electric violin; Peter Wasner, piano; John Starrett, bass.

All selections: Akimbo Music ASCAP except: "Ding Dong Howdy" and Ghostvagens in the Sky" which are Blatz Music BMI and "The Buttonwillow" which is Buttonwillow Music BMI.

*From a story by Corky Siegel and James Lee Stanley.

Executive Producers: Jim Ransom & Laura Benson; Recordings Produced By: Fingers Akimbo; Engineered and Recorded By: Ty Atherholt; Musician Photographs By: Laura Benson; Cover Design: Jim Ransom; Cover Layout: Allen Ransom; Production Assistant: Carol Binder. Recorded during October and November 1977 at Biscuit City Sound Recording Studios. Front Cover photographed at The National Center for Atmospheric Research, Boulder, Colorado.
This record album is a product of: Biscuit City Records, A division of Biscuit City Enterprises, Inc., 1106 East 17th Avenue, Denver, Colorado 80218

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Simulated STEREO

JEWEL LPS 5013

FRANK FROST

In 1966, a little blues band from Northwest Mississippi made a trip to Nashville to do a session for Jewel Records. They had recorded only once before, and that LP (for Phillips International Records) stayed in circulation only a short while. Their names weren't well-known, except perhaps to patrons of the local clubs and juke joints around Clarksdale, Lula, Tunica, and Moon Lake. But that 1966 session resulted in some of the finest blues records produced in the South since the days when blues discs were heavy and fragile and spun at 78 revolutions per minute.

That band was led by a then-30-year-old singer from Lula named Frank Frost. Frank played guitar and harmonica as well, backed by drummer Sam Carr, lead guitarist-Jack Johnson, Harmonicist Arthur (or Oscar, as Frank calls him) Williams, and studio bassist Chip Young. Three tough, driving singles were released from the session, and though they were aimed largely at the Southern U.S. market, they also earned acclaim overseas and were recently reissued on an LP in England. And now, thanks to the Jewel American Folklore Series, Frank finally has an LP available in the U.S. This record features seven previously unissued 1966 tunes, along with "Pocket Full Of Money", "Things You Do", "Ride With Your Daddy Tonight", and "My Back Scratcher" which all appeared on singles in the late 60's.

Frank Frost's first professional blues experience came in St. Louis, where he had moved from his native Arkansas in 1951. In St. Louis, he learned harmonica from the late Sonny Boy Williamson No. 2 (Rice Miller), played guitar for Sonny Boy as well, and often sat in with harpist Willie Foster. He soon teamed up with Sam Carr, and the two moved to Lula in 1960. Since then, they've worked together regularly throughout the area, with their own band and with Sam's father, the late Robert Nighthawk, with Sonny Boy on KFFA Radio in Helena, Arkansas, and with touring big-name acts like Albert King, B.B. King, Little Milton, Ted Taylor, and Johnnie Taylor who came through Clarksdale or other nearby towns. Frank has also played country and western rock and roll behind Carl Perkins and Conway Twitty, and has taken up organ, too.

Frank now works a regular day job in Lula and plays his blues at night and on weekends. He and his group appeared in Ann Arbor, Michigan, 1971, but without an available LP or a current single, they haven't been able to really establish themselves nationally or internationally. Hopefully, that will change with the release of this LP, and someday soon, audiences across the U.S. and in Europe may be able to enjoy and appreciate the sounds of Frank Frost's solid, funky blues, just as his neighbors in Mississippi have done for years.

Jim O'Neal

SIDE ONE:		SIDE TWO:	
1. GOT MY MOJO WORKING (Morganfield) Arc (BMI)	2:50	1. JANIE ON MY MIND (Fountain) Polyday (BMI)	3:20
2. MY BACK SCRATCHER (Frost-Young) Su Ma & Hillsboro (BMI)	2:35	2. NEVER LEAVE ME AT HOME (Frost) Su Ma & Hillsboro (BMI)	2.22
3. FEEL GOOD BABE (Frost) Su Ma & Hillsboro (BMI)	2:30	3. DIDN'T MEAN NO HARM (Frost) Su Ma & Hillsboro (BMI)	3:58
4. THINGS YOU DO (Frost) Su Ma & Hillsboro (BMI)	2:30	4. PRETTY BABY (Franklin) Polyday (BMI)	2:15
5. POCKET FULL OF MONEY (Frost) Su Ma & Hillsboro (BMI)	2.20	5. FIVE LONG YEARS (Boyd) Frederick Music (BMI)	3:35
6. RIDE WITH YOUR DADDY TONIGHT (Stanley) Lenny (ASCAP)	2:35		

THIS ALBUM ALSO AVAILABLE ON 8 TRACK TAPE

CO-ORDINATOR - DON LOGAN
PRODUCED BY SCOTTY MOORE

LINER NOTES BY JIM O'NEAL
COVER DRAWING BY CYN RODRIGUES

JEWEL RECORDS

728 TEXAS, SHREVEPORT, LOUISIANA 71163 U.S.A.

Jewel LPS 5005 — John Lee Hooker - I Feel Good

Jewel LPS 5002 — Lightnin' Hopkins - Great Electric Show and Dance

Jewel LPS 5008 — Little Joe Blue - Southern Country Boy

Jewel LPS 5009 — Lowell Fulsom - I've Got The Blues

JEWEL
American Folklore Blues ®
SERIES

Jewel LPS 5010 — Sunnyland Slim - Sad and Lonesome

Jewel LPS 5006 — Charles Brown - Blues 'N' Brown

Jewel LPS 5000 — Lightnin' Hopkins - Blues Lightnin'

Jewel LPS 5004 — Memphis Slim - Born With The Blues

Jewel LPS 5011 — The Meek Roosevelt Sykes

Jewel LPS 5003 — Lowell Fulsom - In A Heavy Bag

Jewel LPS 5001 — Lightnin' Hopkins - Talking Some Sense

MGM RECORDS

THE VERY SPECIAL WORLD OF LEE HAZLEWOOD

Lee Hazlewood Singing His Own Compositions

Side One

1. For One Moment 2:36
2. When A Fool Loves A Fool 2:08
3. Not The Lovin' Kind 2:50
4. Your Sweet Love 4:06
5. Sand 3:35*

Side Two

1. My Autumn's Done Come 4:03
2. These Boots Are Made For Walkin' 3:09
3. I Move Around 3:04
4. So Long, Babe 2:50
5. Bugles In The Afternoon 3:10
6. My Baby Cried All Night Long 3:13

All compositions ASCAP
Arranged by BILLY STRANGE
Produced by
Lee Hazlewood Productions
*A special note of thanks to Miss Suze Jane Hokum for her help on *Sand*. L.H.
Director of Engineering: Val Valentin

The rugged looking fella on the cover of this album has asked us not to spend too much time on liner notes. "Let the people hear the music," he says.

Before we let you sit back and listen, however, the pencil pushers at MGM feel obliged to earn their keep; we're going to tell you something about Lee Hazlewood and his album whether he likes it or not. He'll hate us for it, but then no one likes pencil pushers anyway.

This is Lee's first vocal album for MGM. He sings 11 songs of his own creation. Three of the songs have become hits for current pop artists: *These Boots Are Made For Walkin'* and *So Long, Babe* for Nancy Sinatra, and *Not The Lovin' Kind* for Dino, Desi and Billy. He's also written or produced a raft of hits for other artists over the years, hits like *Houston* for Dean Martin. But these notes are supposed to be about Lee himself, so let's cut the credits short and talk about the man.

Lee Hazlewood is an Oklahoman by birth who was reared in Texas. He spent the Second World War serving in the Army and was recalled to duty during the Korean conflict. After his two turns in the Armed Forces, Lee entered an even bloodier battleground, the music business. He became a disc jockey in Phoenix, acquired a significant reputation and then began producing his own records. His first hit was *The Fool* by Sanford Clark for his own Jaimie label. Lee then produced an unprecedented string of 14 hits with Duane Eddy which kicked off with *Movin' And Groovin'*. As a composer or producer or both, Lee has accounted for more than 36 million record sales. "None of 'em," he says with complete and undisturbed candor, "were hits by me as a singer."

This album will change all that. Lee Hazlewood has some very special qualities as a singer. His style has warmth and individuality. And there are great helpings of humor. (Listen to Lee's backstage version of *Boots* and you'll hear what we mean.) In addition to humor, Lee has a way of reading a lyric that makes an understated word a world of emotion.

In addition to a heavy schedule of record production, composition, talent discovery and recording, Lee makes personal appearances regularly and is also working on both a book and a TV series pilot.

Welcome to the very special world of Lee Hazlewood. A world filled with warmth, humor, artistry and understanding. A world of very special gifts provided by a very special person.

Notes by *Pencil Pusher J-431M*

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

Side one

PRIMROSE HILL
RING OF STRING
ONLY A FOOL
WHY?
BOSSA NOVA
TEARS IN MY EYES
IF I THOUGHT YOU'D EVER
CHANGE YOUR MIND

Side two

PROMISE OF SOMETHING NEW
ONCE THERE WAS YOU
PART OF YESTERDAY
I'LL NEVER FORGET
RUN THE LENGTH OF YOUR WILDNESS
I LOVE YOU

kaleidoscope
F-10

The Tony Rice Unit
Acoustics

SIDE ONE

1. **GASOLOGY** — (A. Rice) 5:15
   Tony Rice *guitar*
   Sam Bush *mandolin*
   Richard Greene *violin*
   Todd Phillips *bass*
2. **BLUES FOR PARADISE** — (A. Rice) 3:43
   Tony Rice *guitar*
   Sam Bush *violin*
   David Grisman *mandolin*
   Todd Phillips *bass*
3. **OLD GRAY COAT** — (A. Rice) 3:52
   Tony Rice *guitar*
   Sam Bush *mandolin*
   Richard Greene *violin*
   Todd Phillips *bass*
4. **FOUR ON SIX** — (W. Montgomery) 3:39
   Tony Rice *guitar*
   Richard Greene *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*

SIDE TWO

1. **SO MUCH** — (A. Rice) 5:08
   Tony Rice *guitar*
   Sam Bush *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*
2. **SWING '51** — (A. Rice) 3:09
   Tony Rice *guitar*
   Sam Bush *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*
3. **NEW WALTZ** — (A. Rice & Mike Marshall) 5:07
   Tony Rice *guitar*
   Richard Greene *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*
4. **FAST FLOYD** — (A. Rice) 3:18
   Tony Rice *guitar*
   Sam Bush *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*

Listeners who have followed Tony's career and his musical development with the David Grisman Quintet will not be surprised to see this all instrumental jazz album. It was inevitable. For the occasion he has gathered some of the hottest acoustic musicians alive to interpret his music and if the energy from these sessions could be harnessed, it could light New York City for a year!

These tunes were written over a period of three years and included here is his first, *Swing '51*, which fans will recognize from the first DGQ album. It is repeated here at a tempo more suitable to Tony's taste. The most recent piece, *So Much*, was completed just a few days before recording began and demonstrates, as much as any tune here, Tony's astounding ability to merge unconventional chord patterns and times into logical, melodic phrases. *Gasology* and *Fast Floyd* are uptempo pieces that allow the musicians plenty of room to explore exciting rhythmic variations while *Blues for Paradise* and *New Waltz* slow the tempo to a warm, soulful pace. On the latter Tony demonstrates that he can squeeze more sustain out of a steel-string acoustic guitar than would seem humanly possible. Wes Mongomery's *Four on Six* and John Carlini's arrangement of *Old Gray Coat*, like the rest of the music presented here, show not a note is out of place as delicious harmonies and rhythmic patterns throb with precision and intensity.

Richard Greene and David Grisman have provided a context for this kind of acoustic music and Tony Rice has taken it to the next logical step, "Acoustics."

Recorded at 1750 Arch Studio, Berkeley, California — January, 1979
Engineered by Bill Wolf
Mastered at Artisan Sound Recorders, Hollywood, California
Mastered by Bill Wolf & Bob MacLeod
Produced by Anthony Rice for *Spacegrass* Productions
Guitars — C.F. Martin, Ovation, Santa Cruz Guitar Company
David Grisman courtesy of A&M Records
Sam Bush courtesy of Flying Fish Records
Photographs & notes by Jon Sievert
Album design by Ted Sharpe, Tony Rice & John Sievert
Special thanks to: Clarence White, David Grisman, Craig Miller, Tom Diamant, Jeff Alexson, Tom Bradshaw, John Carlini, Niels-Henning Orsted Pederson, Jon Sievert, Staff at Frets Magazine, Dick Hoover & Bruce Ross.

kaleidoscope records
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Distributed by Flying Fish Records, Chicago, IL

RICHARD GREENE is a brilliant violinist whose talents have been somewhat buried in Los Angeles session work in the last few years. Connoisseurs, however, will recall his superb work as a member of Bill Monroe's Bluegrass Boys and later with Seatrain. Additionally he was the violinist in the Great American Music Band, a predecessor of the David Grisman Quintet. He has produced his own solo album and once again shows his considerable skill with his playing on this album.

SAM BUSH has been a musical ally of Tony's for almost ten years. For the past few years Sam has dedicated his instrumental and vocal skills primarily to the growth of the New Grass Revival, an influential band blending elements of bluegrass and rock. His versatility, humor and warmth has also made him an in-demand session player and he has appeared on albums by Doc Watson, Dolly Parton, Crystal Gayle, Vassar Clements, Norman Blake, John Hartford and John Prine.

TODD PHILLIPS is also a longtime musical associate of Tony's. He is the only other musician besides Tony to appear on every cut, primarily because he is one of the few available bass players that can satisfy Tony's devotion to perfect timing. Originally a bassist, he has been both a mandolinist and bassist with the David Grisman Quintet for the past four years and still finds time to design and build mandolins.

MIKE MARSHALL, at only age 21, is already an instrumental monster. Originally from Florida, he literally turned up at Tony's door one day with his mandolin in hand. Within a week he was recording with Tony, David Grisman and Stephane Grappelli for the "King Of The Gypsies" film score. He is now second mandolinist with the David Grisman Quintet and most recently became one of the world's leading practitioners of the 10-string mandolin when he had one built for him by John Monteleone.

L. to R., Todd Phillips, Sam Bush, David Grisman, Tony Rice

L. to R., Sam Bush, Tony Rice, Richard Greene, Todd Phillips

L. to R., Sam Bush, Tony Rice, Mike Marshall, Todd Phillips

L. to R., Mike Marshall, Tony Rice, Richard Greene, Todd Phillips

TONY RICE has been an influential force in guitar styles since his early career with J.D. Crowe and The New South. His reputation has grown to almost legendary proportions since then. His recent innovative playing in acoustic jazz has established him as an equally masterful jazz guitarist. He has composed many original and complex jazz tunes and contributed his own brand of guitar genius to other musicians as well, most notably The David Grisman Quintet. This album of almost all of Tony's original compositions is his first all instrumental album and marks a new high in Tony's development and a new standard of excellence in acoustic jazz guitar.

Sam Parsons

Side A
1. God's Alive In Arizona
2. Let The Good Times Roll
3. Down The Lonesome Side Of The Road (Sam Parsons & Pat Moran)
4. Funeral Bouquet
5. Kansas Highway

Side B
1. Sunshine
2. (See Me) One Last Time
3. Momma's On The Left Bank
4. My Cher (Anniversary Song)
5. Alone

All songs written by Sam Parsons, except band #3 Side A

Produced By Bob Monaco
Strings Arranged By Jimmie Haskell
Direction: Turntable Management
Burt Alexander
Marshall Reznick

Special Thanks To:
Jerry Teifer
Hal Yoergler
Jimmie Haskell
Ben Benay
Howard Gale

Recorded At Quantum Audio
Torrance, Cal.

Chief Engineer: Don Sciarrotta
Asst. Engineer: Scott Spain

Re-Mixed At ABC Recording Studios, Inc.
Re-Mix Engineer: Jimmy Lockert
Mastered By Vic Zaslav
ABC Recording Studios, Inc.

Musicians:
Dennis Belfield—Bass
Ron Stockert—Piano
Sam Parsons—Acoustic Guitar
Jimmie Haskell—Moog Synthesizer
Mickey McMeel—Drums & Percussion
Andre Fisher—Drums
Ben Benay—Acoustic Guitar, Slide Guitar, Electric Guitar
Steve Learned—Electric Guitar
"Sneaky" Pete Kleinow—Steel Guitar
Lea Potts—Woodwinds

Background Vocals:
Brooks Hunnicutt
Brenda Gordon
Tish Coulter

"Sunshine" Is Dedicated To
Tom & Jill Gould

I Dedicate This Album To My Lady, Cher.
Sam

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LARRY CORYELL

STANDING OVATION

SOLO

AN 3024

LARRY CORYELL

STANDING OVATION

SOLO

Side 1

DISCOTEXAS
(Coryell)

EXCERPT FROM "A LARK DESCENDING"
BY VAUGHAN WILLIAMS
(Vaughan Williams, Coryell)

RAVEL
(Coryell)

WONDERFUL WOLFGANG
(Coryell)

PIANO IMPROVISATION
(Coryell)

Side 2

SWEET SHUFFLE
(Coryell)

MOON
(Coryell)

PARK IT WHERE YOU WANT IT
(Coryell)

SPIRITUAL DANCE
(L. Subramaniam)

LARRY CORYELL:
6-string Ovation
12-string Ovation
Steinway-Flügel

"Spiritual Dance"
featuring
Dr. L. Subramaniam:
Violin/Tambura

PRODUCED BY LARRY CORYELL
SERIES DIRECTOR: STEVE BACKER

Recorded from March 8th
to March 11th, 1978
Recording and Mixing:
Zukerfabrik ("Sugarfactory")
Sound Studios, Stuttgart
Rainer "Gibbs" Platen
and Wolfgang Dauner
All songs © 1978
Coryell Publishing Co. (BMI)

Overdubbing:
Brüggemann Soundstudios,
Frankfurt/Main

Art Direction and Photography:
Frieder Grindler

CHAKRA Productions
6 Watch Hill Road
Westport, Conn. 06880

Rob Light-Agent, ICM
40 West 57th Street
New York, N.Y. 10019

This album is dedicated to
the memory of Bill Evans.

MOOD RECORDS
DER MUSIKER

ARISTA

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Novus

THE LORD'S PRAYER

Performed by the Sisters and Brothers

LET IT BE • GIVE THANKS UNTO THE LORD (PSALM 136)
JOSHUA FIT THE BATTLE OF JERICHO • WAYFARING STRANGER
PUT YOUR HAND IN THE HAND • SPIRIT IN THE SKY
SWING LOW, SWEET CHARIOT • MY SWEET LORD
HE'S GOT THE WHOLE WORLD IN HIS HANDS

You Don't Have To Be Religious . . .

The Lord's Prayer . . . a best selling record? Yes, indeed, and a record breaker at that, selling more than a quarter million copies in just three days!

Your own ears will quickly tell you why. And no matter what your personal beliefs may be, you're going to be very pleasantly surprised by what you hear. For this is the delightful "rock" arrangement of the sacred 2,000-year old prayer created by Sister Janet Mead. Her arrangement is the one that's been causing all the excitement. Our version by The Sisters And Brothers follows this arrangement religiously.

Sister Janet is an Australian, and her "Rock Masses" performed Down Under have made her very popular. Some insist she has been responsible for a welcome resurgence of religion in her country.

In any case, as you'll discover, this Lord's Prayer is a blessing!

But you don't have to be religious to love this album. This is first and foremost an album of favorite selections, arranged and sung especially for young people.

It's an album you can sing along with . . . or play at bedtime . . . or enjoy all together as a family, anytime. But the messages can be appreciated by everyone. All you really need is a good feeling, for life, and love. And any old reason to enjoy some classic, favorite melodies. So, enjoy.

Peter Pan produces a complete line of children's records. Some of the other Peter Pan records you will enjoy are:

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#8104—Teach the World to Sing
#8106—American Pie
#8107—Joy
#8108—Lion Sleeps Tonight
#8112—Candy Man
#8115—Black and White
#8127—Tom Sawyer

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Santa

Orlando Contreras

RUMBA RECORDS
LPR—5557

Su Voz y sus Exitos

Cara A

- FRUTO AMARGO.
- NO ME PIDAS.
- PARA BIEN DE LOS DOS.
- HAMBRE DE AMOR.
- PEKINESA.
- MI MAYOR AMBICION.

Cara B

- DIOS ME LIBRE.
- EL MADRUGADOR.
- MISERIA.
- LA VIDA TIENE SU COSA.
- EL ESCAPULARIO.
- MUJER, SUELTA LA REJA.

MR

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BOX 512, CATANO, P. R.

Printed by MIC-TONE CORP.

LES-8001 STEREO

REFLECTIONS

Terry Knight and The Pack

FEATURING • ONE MONKEY DON'T STOP NO SHOW • • (I CAN'T GET NO) SATISFACTION • • THIS PRECIOUS TIME • • DIRTY LADY • • •

LE-8001 LES-8001

REFLECTIONS

Terry Knight and The Pack

SIDE 1

ONE MONKEY DON'T STOP NO SHOW
(Tex)—Tree Publishing Co. BMI 2:32

LOVE, LOVE, LOVE, LOVE, LOVE
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:40

COME WITH ME
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:35

GOT TO FIND MY BABY
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:45

THIS PRECIOUS TIME
(Sloan-Barri)—Trousdale Music, Inc. BMI 2:30

ANYBODY'S APPLE TREE
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:30

SIDE 2

THE TRAIN
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:05

DIMESTORE DEBUTANTE
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 4:15

DIRTY LADY
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 3:10

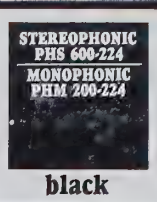
LOVE GODDESS OF THE SUNSET STRIP
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 3:33

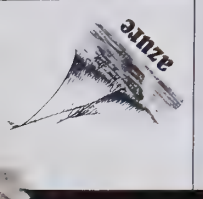
FOREVER AND A DAY
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:58

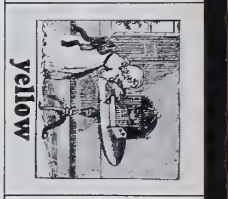
(I CAN'T GET NO) SATISFACTION
(Jagger-Richards)—Gideon Music BMI 3:50

Recorded at: Audio Recording Studio; Cleveland, Ohio
Cameo-Parkway Recording Studio; Phila., Pa.
Engineered by: Don White; Joe Tarsia
Orchestra arranged and conducted by: Richard Rome
Photography: Mort Mace
Art Director: Douglas Fiske
Produced by: Terry Knight

A PRODUCT OF CAMEO PARKWAY RECORDS, INC. 309 SOUTH BROAD STREET, PHILADELPHIA, PA.







PLAYING DIRECTIONS (if you so desire)

This album consists of 24 Brilliant Colors, each one 90 seconds bright—that you can brilliantly listen to and/or brilliantly play with.

1. materials

1 KEN NORDINE COLORS ALBUM
1 8' x 28' Wall, White
8 Sets Fingerpaints comprised of, Olive, Lavender, Burgundy, Yellow, Green, Beige, Maroon, Ecru, Chartreuse, Turquoise, White, Flesh, Azure, Puce, Magenta, Orange, Purple, Muddy, Russet, Amber, Blue, Black, Gold and Crimson

2. number of players

Eight. Colors is most effective when players are four couples who know each other intimately, but games played among families or office staffs are successful.

3. the playing wall

A. Divide wall into 56 2' squares.

B. Assign each player 7 non-adjacent squares.

C. Each player writes the name of each other player at the top of one of his squares and puts his initials in the lower right hand corner.

4. rules of play

A. Players line up across room from playing wall. Fingerpaints should be open and arranged for play.

B. Put Colors on turntable and set volume at full.

C. Players listen for name of color being played. As soon as color is heard, player seizes matching fingerpaint, dashes to wall, scrawls amount and design of color appropriate to name in each of his seven squares, races to bathroom, washes hands, and returns to starting position ready for next color.

D. Players must not move until color is heard and must be back in starting position before next color begins.

E. Each color plays for 90 seconds.

F. Procedure is repeated until all 24 colors have been played.

G. A thirty second break is allowed while record is turned.

5. scoring

A. When playing is concluded, players inspect color designs appearing under their own names.

B. When inspection is concluded scoring takes care of itself.

6. playing tips

OLIVE is overused.
LAVENDER needs delicate handling.
BURGUNDY moves slowly.
YELLOW works well for paranoia.
GREEN is deceiving.
BEIGE demands caution.
MAROON makes it.
ECRU decisions take time.
CHARTREUSE you use freely.
TURQUOISE takes over.
WHITE is a little off.
FLESH is complicated.
AZURE is narcissistic.
PUCE fills depressions.
MAGENTA makes marvelous nonsense.
ORANGE is good fun in streaks.
PURPLE doesn't mix easily.
MUDDY is hope.
RUSSET always fits in.
AMBER is for the middle.
BLUE can change things.
BLACK is a family problem.
GOLD can be holy.
CRIMSON gets out of control.

7. the staff

A. Ken Nordine, creator of Colors, exists on the fringes of atrophying Twentieth Century perception. He is one of the few adults to realize knowledge means more than squashing reality into superfisticated nonsense. This record strikes an enlightening blow for the forces of actuality.

B. Richard Campbell is the highly talented flute, vibes, marimba, harpsichord, and drum player who adds the musical dimension to this exercise in audio-sight.

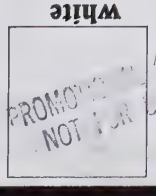
C. James C. Cunningham, partial to green, Research Director of Universal Recording Studio in Chicago, controlled the imaginative audio-engineering for the colorful session.

D. Lou Reizner of the "pink cheeks" helped talk the Philips Powers That Be into putting this album out.

E. Dan Czubak, with a good feeling about all color, did the cover design.

F. Bill Idol wrote these instructions, is teaching High School English, and recommends Ken's and Richard's work as the greatest audio-visual aid to imagination since childhood.

ALL SELECTIONS WRITTEN BY KEN NORDINE & DICK CAMPBELL AND PUBLISHED BY MRC MUSIC, INC., BMI
EXCEPT "OLIVE AND CRIMSON" PUBLISHED BY DUNWICH PRODUCTIONS, INC., ASCAP



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David Harnish: Electric Guitar, Bass, Yamaha DX9, Acoustic Guitar.
Ravi Batish: Vocals.
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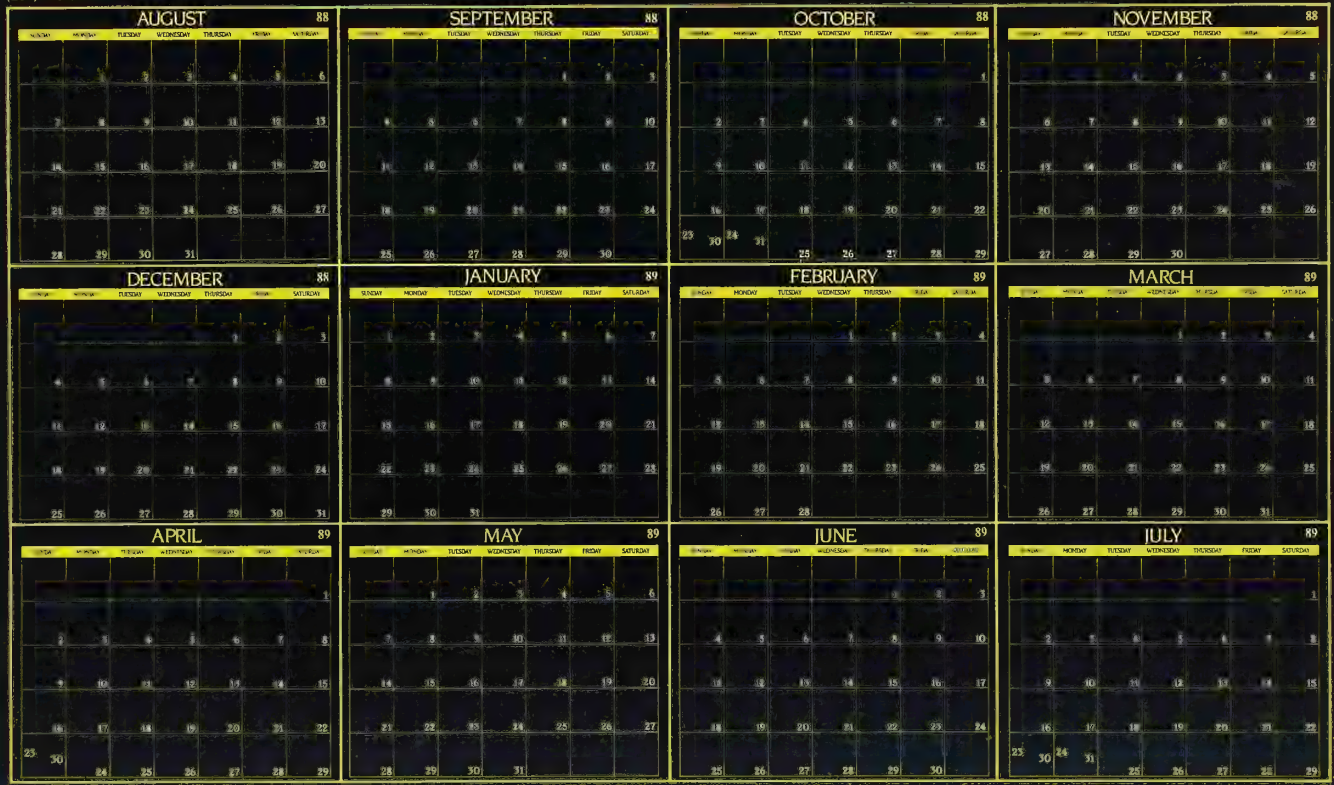

PEOPLE PAST AND PRESENT
MARY QUEEN OF SCOTS

WRITTEN BY LADY ANTONIA FRASER
WITH VIVIEN MERCHANT, OLIVE GREGG,
JOHN WESTBROOK
RECORDED IN ASSOCIATION WITH THE
NATIONAL PORTRAIT GALLERY, LONDON

STEREO
ZPL 1161

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer.

SCOTLAND IN THE TIME OF QUEEN MARY

The country to which Mary Queen of Scots returned from France was still medieval in appearance and outlook, despite the recent upheaval of the Reformation. It was a land of lochs – many more than today – and of few trees, the Lowlands particularly suffering a severe lack of timber. As for the Highlands, they were so remote as to make a journey there extraordinarily perilous. Roads were non-existent, wandering beggars – reputedly a fifth of the population – ever prevalent.

Scotland was temporarily suffering from exceptionally cold weather, making a bleak countryside even harsher. Despite areas of rich cultivation – Clydesdale is described as the 'paradise of Scotland' and Tweeddale as 'full of sheep' – there existed an iniquitous system which ensured that all farms and dwellings were frankly mean. Tenants held their land for no more than five years, thus removing all motive for development. Furthermore, towns could not afford proper walls, but were defended by rough stone dykes. Edinburgh was universally admired, but few other towns could be compared with the rest of Europe. There was no communication between one district and another and it has to be confessed that with local loyalties overriding true patriotism, its passionate, even primitive view of kinship and the class structure in its towns Scotland, compared with Italy, France and even England, was a backward country.

In these days of air travel, we must remember that in Mary's time Scotland was a remote corner of the world, literally on the edge of civilisation, difficult and dangerous to reach from Europe. Torn by internal feuds, constantly involved in Border incidents, Scotland had suffered a succession of child monarchs making, for difficult Regencies. This meant that her periods of progress were tragically rare and short. Furthermore, England always tried to treat Scotland as a vassal, thus provoking wars which seriously undermined the economic development of the country.

Yet despite these amazing drawbacks, this was a time when Scotland's development was remarkable, for above all else there was the Reformation. Scotland had only just become Protestant, and though the immediate result of this was to aggravate the political situation, and its legacy includes a fanatical Puritanism felt to this day, John Knox reformed not only religion, he reformed education too. By doing so he made sure that in time Edinburgh could be called, with justice, the Athens of the North. Also the lairds, who held their land direct from the crown, were becoming a political power distinct from the great feudal lords. This, coupled with the democratic structure of the Kirk, was ultimately to transform Scotland.

Even in Mary's time all was not darkness. The Auld Alliance with France ensured some French influence. The nobles, often uneducated, acquired a taste for grandeur and the arts. Nevertheless, as the murder of Rizzio shows, they were violent men, leaders of a country ravaged by religious strife, fighting amongst themselves, clan against clan, town against town.

It was Mary's tragedy that she was brought up in France, already leading the world in elegance, but ruled over a country at the dawn of its civilisation. She would have graced its noon so well.

By Royce Ryton

(Actor, producer and playwright; author of 'The Painted Face' produced at the Berlin Festival in 1964, and 'Holiday in Spala', produced on B.B.C. radio in July 1970. He was also the scriptwriter for 'Charles II', in the People Past and Present Series).

A SHORT READING LIST:

The Tales of a Grandfather by Sir Walter Scott (Black)
Mary, Queen of Scots by Antonia Fraser (Weidenfeld and Nicholson, 1969)
Scotland in the Time of Queen Mary by P. Hume Brown, LL.D. (Methuen, 1904)
The Survival of Scotland by Eric Linklater (Heinemann, 1968)
Mary, Queen of Scots by Eric Linklater (Dobson, 1966)

ACKNOWLEDGEMENT:

The extract from 'Mary, Queen of Scots', from the book by Lady Antonia Fraser, by kind permission of G. Bell & Sons Limited.

The extract from 'Knox's History of the Reformation in Scotland', edited by William Croft-Dickinson, by kind permission of Thomas Nelson & Sons Limited.

Side One

From a letter written by Nicholas White to Sir William Cecil.
Narration.
Letter from the Cardinal of Guise to Mary of Guise, Regent of Scotland.
A contemporary description of Mary's marriage to the Dauphin at Notre Dame in April, 1558.
Letter of Mary, on her wedding day, to her mother in Scotland.
Brantome's description of Mary, from his 'Vie des Dames Illustres.'
Narration.
Mary's verses on the death of her young husband Francis II of France, December 1560. (Trans. by Agnes Strickland.)
Narration.
Mary considering her religion.
From a letter of the English Ambassador in France to Queen Elizabeth I, June 1561.
Mary's first interview with John Knox, from Knox's History.

Side Two

Narration.
Letter of Randolph, English Ambassador in Scotland, May 21st 1565.
From the Memoirs of Sir James Melville.
Narration.
From the Memoirs of Lord Herries.
Narration.
Mary's letter to her Ambassador in Paris, immediately after the death of Darnley at Kirk o'Field, February 10th 1567.
Narration.
Poem addressed by Mary to Queen Elizabeth I.
From Nicholas White's letter to Sir William Cecil, February 1569.
Mary's speech at her trial at Fotheringhay Castle, October 1586, taken from the journal of her physician, Bourgoing.
From an eye-witness account of Mary's execution.

LADY ANTONIA FRASER published in 1969 a major biography of Mary, Queen of Scots, a subject which has always fascinated her. During her researches she studied manuscript and published sources in England, Scotland and France, and visited all the important places with which Mary was connected. She is the eldest daughter of the Countess of Longford (herself a distinguished biographer) and married to the Rt. Hon. Hugh Fraser MP. She writes:

"Mary, Queen of Scots 1542-1587 – one of the most romantic and controversial figures in history, spent a carefree childhood at the court of France, where she married the Dauphin (later Francis II) at the age of fifteen. After his premature death, she returned to Scotland, and ruled there for the next six years. Her troubles came to a head after her second marriage to her cousin Lord Darnley: the mysterious murder of Darnley at Kirk o'Field and Mary's reckless marriage to the chief suspect Bothwell, lead to her deposition and imprisonment by her nobles. Fleeing to England, she appealed to her cousin, Queen Elizabeth I, for help: Elizabeth, aware that Mary was next heiress to the English throne, responded by holding her in a captivity which ended in Mary's execution at Fotheringhay, 19 years later."

The National Portrait Gallery was founded over a century ago in 1856 with the purpose of collecting and displaying portraits of the famous in British history. After a migratory existence the gallery opened on its present site, at the end of Charing Cross Road, in 1896. The collection today offers a unique panorama of five centuries of this island's history from the close of the War of the Roses to the present. Among its greatest treasures figure Holbein's Henry VIII, Gleenaert's Queen Elizabeth I, the 'Chandos' Portrait of Shakespeare, self-portraits of Hogarth, Gainsborough and Reynolds, and Branwell Brontë's compelling icon of his three sisters.

The 'People Past and Present' series was started at the Gallery in October 1968, and has now become a regular part of the Gallery's activities, re-creating in sound some of the famous men and women who are represented in its collection of pictures. Many of these recitals have now been recorded, most of them 'live' in the Gallery during the performance, so that, of course, these records include the audience's reaction and applause: others again have been recorded in the studio. These records are one aspect of the Gallery's new policy of trying to bring the past to life for as wide an audience as possible.

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People Past and Present are arranged at the National Portrait Gallery, London, by John Carroll.

Other records in this series include:—

ZPL 1159: Queen Victoria: with Barbara Leigh-Hunt and Richard Pasco. Written by Elizabeth Longford.
ZPL 1165: Samuel Pepys: with Carleton Hobbs and Robert Spencer. Devised by John Carroll.
ZPL 1166: John Clare: with Patrick Garland and Edward Woodward. Written by Patrick Garland.
ZPL 1167: John Donne: with William Squire, Carleton Hobbs and Robert Spencer. Written by Douglas Cleverdon.

Cover:
The painting of Mary, Queen of Scots on the front cover is by an unknown artist c. 1610, after Nicholas Hilliard (1537-1619), and is reproduced here by courtesy of the National Portrait Gallery, London.

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STEREO
ZPL 1159

PEOPLE PAST AND PRESENT
QUEEN VICTORIA

Written by Elizabeth Longford
with Barbara Leigh-Hunt
and Richard Pasco.
Recorded in association with the
National Portrait Gallery, London.

QUEEN VICTORIA, 1819-1901

Queen Victoria ruled over two nations—the rich and the poor—and two worlds—one still recognisable by Jane Austen, the other breathing the air of the twentieth century. Her reign was one of increasing wealth, and yet one in which bad drains, evil-smelling rivers and the dreaded typhoid affected the very highest. It was an age of morality and respectability, of vice and brutality; religion was pre-eminent, yet 'mass infidelity' haunted the pious. It was the age of improvement, when railways and the electric telegraph united the kingdoms under Victoria's rule, when sea-side holidays and Saturday afternoon football enriched the lives of her poorer subjects, and when public schools and death duties made their differing impacts on the wealthier classes. One of the most marked improvements, though, was in the status of the monarchy itself. George III and his sons had been held in contempt; Victoria at the end of her reign was almost deified. Her household and family seemed beyond reproach, otherwise the monarchy might not have survived.

The young Queen was nervous, unsure of herself, and heavily reliant on her Whig Prime Minister, Lord Melbourne, but she survived early scandals and rapidly matured as a monarch with the aid of Prince Albert Of Saxe-Coburg whom she married in 1840. With her beloved Albert, she learned to interest herself in politics, to perform those duties required of a constitutional monarch, and to give a high moral tone to the Court. After his death in 1861, she tried to continue his example but in many ways fell short. The moral tone was maintained, but she became less impartial in politics, she withdrew from public life, and gave way to that nervous introspection against which Albert had constantly warned her. Republican feeling mounted in the country, but in the mid-1870s Benjamin Disraeli, the Imperial title of India, and a vigorous Conservative foreign policy revived her interest in public affairs. The Jubilees of 1887 and 1897 marked her final triumph in the eyes of all her peoples.

This was the pageantry. Behind the scenes her influence was considerable but her power was limited—the monarchy had lost the real means to power between 1785 and 1835, and Victoria's reign merely revealed the implications of this. Her power was greatest when the politicians were most divided, and her freedom to influence appointments was severely restricted as well-organised political parties strengthened the hands of politicians in the House of Commons after 1867. Nothing short of necessity would have made her accept Mr. Gladstone as her Prime Minister on four occasions. The Queen was a powerful nuisance, but could not affect any major policy decision which had the support of a ministry backed by the House of Commons. Even in foreign affairs—traditionally of special concern to the monarch—she had little real power, despite her numerous family connections with the royalty of Europe.

The Queen's greatest strength in politics was her realism. Like the House of Lords, she could press her power to its theoretical limits only at the risk of losing it all together. So she wisely relied upon her formidable personality instead. Her greatest strength in the country was her dual image in the public mind as unapproachable Imperial Majesty and domestic middle-class matriarch. Yet for all this she was a Hanoverian, and her reign is now as remote from the present day, as she herself was from the Regency England in which she was born.

Edward Royle (Lecturer in Modern History at Cambridge University, and Fellow of Selwyn College)

A SHORT READING LIST:

A modern, comprehensive review of the whole Victorian Age—and more—is R. K. Webb, **Modern England** (Allen and Unwin, 1969), while G. M. Young, **Portrait of an Age** (2nd ed., Oxford U.P., 1953) is still a first-rate synopsis of Victorian life. The Queen herself has been thoroughly studied in a readable way by Elizabeth Longford, **Victoria R.I.** (Weidenfeld and Nicolson. 1964); other useful biographies are David Cecil, **Melbourne** (Constable, 1965), J. Ridley, **Lord Palmerston** (Constable, 1970), P. Magnus, **Gladstone** (John Murray, 1954), R. Blake, **Disraeli** (Methuen, 1966), and R. Fulford, **The Prince Consort** (Macmillan, 1949). The Queen's role in politics is the subject of F. Hardie, **The Political Influence of Queen Victoria, 1861—1901** (Oxford U.P., 1935), supplemented by his later **The Political Influence of the British Monarchy, 1868-1952** (Batsford, 1970). Documentary sources are given in **Victoria R.I.**; to these should be added W. Bagehot, **The English Constitution** (1867; ed. R. H. S. Crossman, Fontana, 1963), and the extracts in H. J. Hanham, **The Nineteenth Century Constitution** (Cambridge U.P., 1969).

ACKNOWLEDGEMENTS:—

Certain items are taken from the following:

'Victoria R.I.' by Elizabeth Longford (published by Weidenfeld & Nicolson);
'Dearest Child' by Roger Fulford (published by Evans Bros.);
'Dear and Honoured Lady' Letters of Queen Victoria and Lord Tennyson, by Hope Dyson and Sir Charles Tennyson (published Macmillan);
'The Queen and Mr. Gladstone' by Philip Guedella (published by Hodder & Stoughton).

The COUNTESS OF LONGFORD'S detailed and vivid volume *Victoria R.I.* has rightly been acclaimed the best and most authoritative biography of Queen Victoria to appear in our time. Her script for the National Portrait Gallery series brilliantly encompasses the entire reign in only forty minutes, providing an excellent miniature to set against the full scale portrait presented in her book. She writes:—

"Queen Victoria gave her name to an era and a quality of life. "Victorian" still says something to us. Perhaps something severe, smug, stuffy; or grandiose and opulent. We see an imperial widow descending from Mrs. Grundy and the Queen of the Fairies, but wearing jet instead of spangles. This record will show how incomplete those impressions really are.

An intensely emotional girl, Victoria learnt dignity and self-control the hard way. Underneath there was a passionate lover, an often bemused mother, and the makings of a universal great-grandmother. Her aquamarine eyes looked sharply out from the mazes of family life at the vaster maze of Victorian politics. Two Prime Ministers and a gillie seemed to her perfection; Mr. Gladstone detestable. She was advanced over race, reactionary over women. Having both endangered and greatly enhanced the Monarchy, she remained utterly human and entirely a queen."

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'People Past and Present' is arranged at the National Portrait Gallery, London by John Carroll.

Other records in the series include:—
ZPL 1158: 'The Duke of Wellington' with Robert Harris, Jeremy Clyde and Rachel Kempson, written by Elizabeth Longford.
ZPL 1161: 'Mary Queen of Scots' with Oliva Gregg, Vivien Merchant and John Westbrook, written by Antonia Fraser.
ZPL 1162: 'Mrs. Pankhurst': a reminiscence by Sybil Thorndike.
ZPL 1164: 'Thomas Hardy' with Jill Balcon, C. Day Lewis and Gabriel Woolf, written by John Carroll.

Cover:
A portrait of Queen Victoria by Bertha Müller, 1900, after H. von Angell, 1899, and reproduced here by kind permission of the National Portrait Gallery, London.

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featuring

JIM DOVAL

ABC-PARAMOUNT
Full Color Fidelity

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THE GAUCHOS

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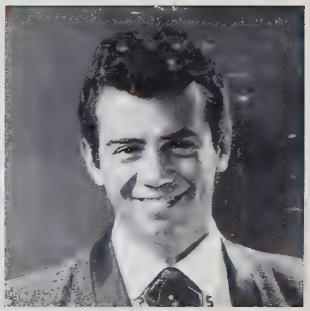
JIM DOVAL



About The Album

This is the first album by Jim Doval and The Gauchos. It was recorded "live" at The Party, a night club in Fresno, California. As always with Jim Doval and The Gauchos, the club was packed the night of this recording—and I mean jammed! People who see this group once always come back for more. Jim and the boys don't just entertain—they turn you on!

The first day I met Jim Doval at Radio K.Y.N.O., all he asked was to be given a chance. He's had his chance and he's done the rest. I've watched Jim and The Gauchos since the time when no one would listen to them, to the time people lined up around the block to get in the club . . . and this has all happened within a short time. Jim Doval and The Gauchos are on their way, and with this album, you're in on the ground floor.

Remember these boys—they're gonna be around!

BILL DRAKE

Bill Drake is Vice President, Programming, Radio K.Y.N.O., Fresno, California; and Operations Director of Radio K.G.B., San Diego, and Radio K.S.T.N., Stockton, California.

About Jim Doval and The Gauchos

JIM DOVAL, 23, is the leader and vocalist. Jim is a versatile musician, playing the organ, harmonica, guitar, fluegelhorn, and various rhythm instruments. His spare-time pursuits are painting, art, miniature models and dancing.

JOE SILVA, 23, plays bass guitar. He also doubles on flute, saxophone and guitar. He enjoys drawing and all types of sports.

MARTY MURILLY, 23, is the drummer, and likes singing, dancing and literature.

AL LOPEZ, 20, the youngest of the group, plays saxophone, flute, bass and rhythm instruments. Al is a football and dancing enthusiast.

AL HERNANDEZ, 22, plays guitar, and likes sports and fast-moving cars.

KELLY SMITH, 21, is a drummer, and enjoys electronics and swimming.

The versatility of the group enables them to exchange instruments, depending on the mood of the number. They excel in all types of music from the deepest blues to rock 'n' roll; from Latin tempos to jazz. Their vast range of talent draws supper club audiences, as well as teenagers.

SIDE ONE

1.	**LA BAMBA** (Jim Doval) (Versil Music—ASCAP)	3:19
2.	**C'MON AND SWIM** (Stewart-Coman) (Taracrest Music—ASCAP)	3:19
3.	**ANNIE YA YA** (Jim Doval) (Versil Music—ASCAP)	2:47
4.	**OUT OF SIGHT** (Ted Wright) (Try Me Music BMI)	2:39
5.	**I'M A MAN** (Jim Doval) (Versil Music—ASCAP)	2:04
6.	**PLEASE LET ME KNOW** (Jim Doval) (Versil Music ASCAP)	2:09

SIDE TWO

1.	**OH PRETTY WOMAN** (Orbison-Dees) (Acuff Rose—BMI)	3:38
2.	**LITTLE LATIN LUPE LU** (Bill Medley) (Ray Maxwell Music—BMI)	2:16
3.	**MONEY** (Berry Gordy-Jamie Bradford) (Jobete Music—BMI)	2:48
4.	**PEANUTS** (J. Cook) (Cranford Music—BMI)	2:07
5.	**SOMETHING'S GOT A HOLD ON ME** (Woods-Kirkland-James) (Arc Music—BMI)	3:49
6.	**ANGELITO** (Herrena-Ornellas) (Epp's Music Co.—BMI)	2:36

TECHNICAL INFORMATION

MONOPHONIC (High Fidelity)—Users of wide-range frequency playback systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7). Minor variations from this standard should be made according to one's ear and to the tonal nature of each particular recording. The concept of ABC-Paramount's exclusive **Full Color Fidelity** revolves around the reproduction of true musical sounds rather than "sounds for sound's sake." ABC-Paramount monaural records may be played on your stereophonic system. The sound will be even more brilliant.

STEREOPHONIC—RIAA EQUALIZATION CURVE: Crossover, 500 cps Rolloff, 13.75 db at 10 kc; Low Freq. Capabilities, 20 cps; High Freq. Capabilities, over 20 kc. RIAA playback equalization should be used for this record in order that the ultimate performance capabilities may be realized. ABC-Paramount stereophonic records should not be played on a standard monaural phonograph unless equipped with a compatible cartridge.

Produced by VERSIL ENTERPRISES, INC.
Cover Design: BOB MILLER
Liner Design: JOE LEBOW

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Side A

Blues Prelude
Lazy River
Frawlen Light
Lover
I Can't Face the Music

Side B

Why Don't You Do Right
Since I Fell For You
Black Coffee
Mo-Jo
There Goes My Heart

The Players

Polly - Vocals
Sal Bertolo - Piano
Richard Gaffney - Bass
Dick White - Drums
Joe Nazzaretta - Sax
Lou Angese - Fender Rhodes - ARP - String Ensemble
Len Angese - Guitar

Recorded in Bioya Studios Dec. 1976

BIOYA RECORDS
B·ST 37380

Observer

SUNBLIND LION

Observer

SUNBLIND LION

SIDE 1

Ride The Wind/*Steffen*
Cat Eyes/*K. Abler — Dellger*
Jamaican Holiday/*K. Abler — Dellger*
(Make it) Last Another Day/*K. Abler — Dellger*

SIDE 2

Games of the Lonely/*K. Abler — Dellger*
Spring Essence/*Hassinger — Dellger*
I. Dawn II. Storm III. Sunset
Observer/*K. Abler*
I. Dreams II. Woes III. Birth

Produced by Keith Abler
Engineer — Scott Rivard
Recorded at Sound 80, Mpls., Minn.
November 1975
Photography by Peter Muñoz
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SBL would like to thank: H.J., The Roadies - Don, Turk, Ode, T.J.H., J.A., T.A., Scotty, Bemis, and Raoul

SUNBLIND LION IS:
(from left to right)

Steve Olschesky/*Bass Guitar*
Dave Steffen/*Lead Guitar & Voice*
Keith Abler/*Guitar & Voice*
Dave Hassinger/*Percussion*
Duane (Widow) Abler/*Keyboards, Synthesizers & Voice*

HOMEGROWN™ RECORDS

Correspondence: Sunblind Lion/P.O. Box 359/Plymouth, WI 53073

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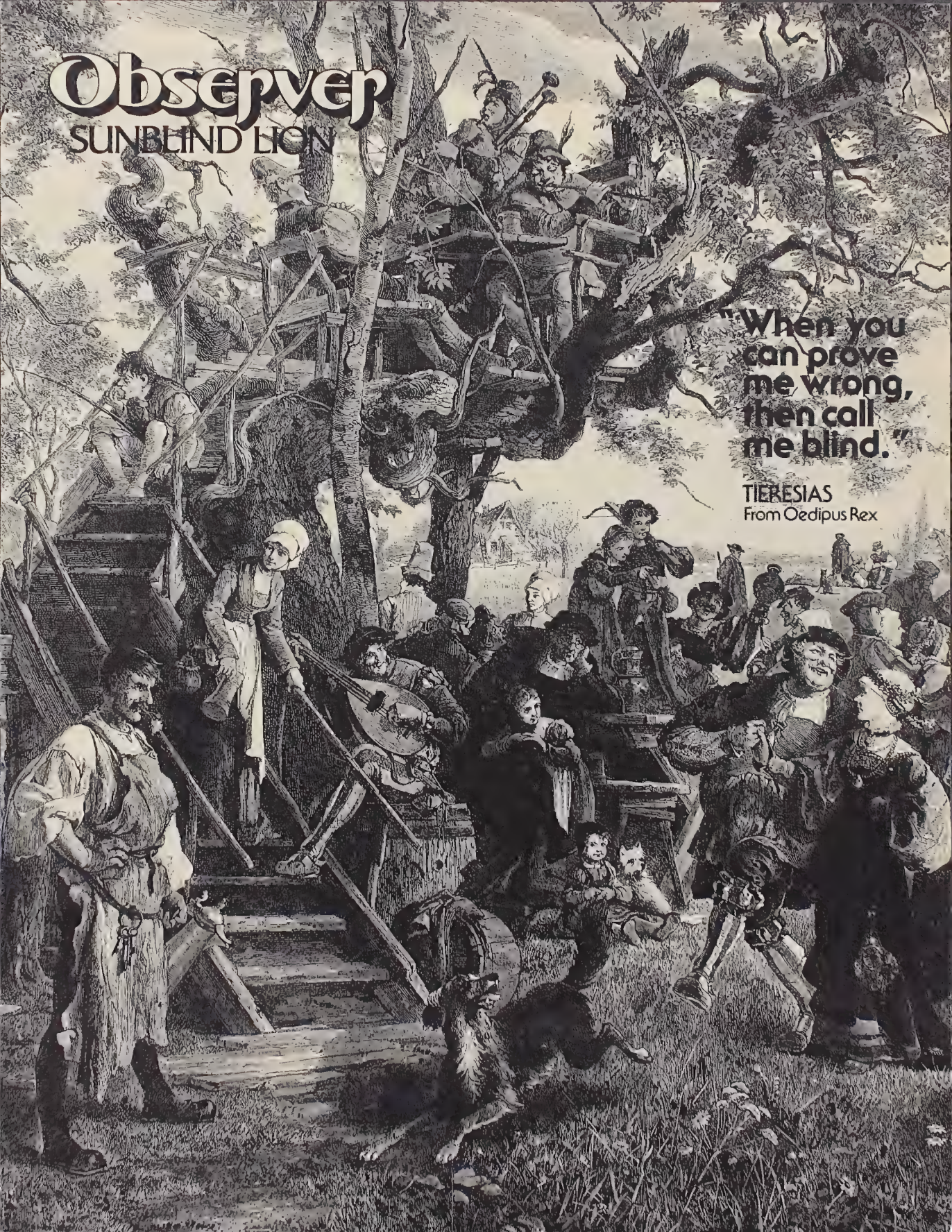
Observer
SUNBLIND LION
"When you can prove me wrong, then call me blind."
TIERESIAS
From Oedipus Rex

Observer
SUNBLIND LION

RIDE THE WIND *

Come ride with the wind to bring you gladness
and see if you can see
a place that's free from all this madness
there for you and me.

On and on, on and on
through the time we march along
and never know just what tomorrow's gonna bring.
Find your way everyday
though the skies may all turn gray
you can make it if you find a song to sing.

Come see how the stars can lead you far away
where wandering thoughts do roam
and ships sailing on the sea sail onward
and know not where they go.

On and on . . . .

CAT EYES

I've been alone for a long time
days like miles on foot
stuck inside a lonely shell
my billfold's filled with soot,
But all the nights, they stay cloudy
and the gutters fill with rain
my cigarette, it burns lower,
I may surrender to the pain.

And the streetlights, blurred and foggy,
Cat Eyes comes around
she's like a stone-cold missionary,
movin' town-to-town.
And her twisted candelabra
is held fast against her side
with movements like the ocean,
she meets me like the tide.

Well Cat Eyes says she loves me
and no one else can ever compare.
And she doesn't speak above me
of madness in the air.
Oh Cat Eyes I love you.

And this cracking plaster ceiling
is sagging beneath the weight
blank shadows start to grow,
the hour seems so late.
And tomorrow, only sunrise,
burning like a flame,
will she walk in innocence,
or will I be to blame?

JAMAICAN HOLIDAY

We broke loose on Friday, like fools without censure
the party donations, they paved a way to adventure
Jamaica's only days from our eyes,
we're looking for a heavy surprise.

I'm happy to be here with people so carefree
escaping the city, to breathe of the air free
let madness drown itself in the tide
we're looking for a new place to hide.

Ride on Jamaica, the holiday's here
the spliff's in the jungle
and there's nothing to fear.
We'll dance in the morning when the castanets play,
on our Jamaican Holiday.

Now Wilbur's my buddy, and we like the mountains
with bright mammoth caves, and all those crystal-banked fountains
that glisten under red tropic stars
there's laughter from the beach to the bars.

Ride on Jamaica . . . .

MAKE IT LAST ANOTHER DAY

If you wait for the beginning
of an end that's sure to come
all your dreams choked in their shadows
fly away, on the run.

No one knows if their tomorrows
will be filled with misery and pain
but I know today if you're with me,

We can smile, we can love again
make it last another day.
Sharing love, yes you know we can
make it last another day,

And you know you'll find the answer lies with people
who can share.

Many times taken for granted
by a few who cannot see
shedding tears for their own sorrow
for what is, and what should be.

So let's not be like the stranger
who surrenders to the cold and lonely night,
let's begin by sharing our spirit,

We can smile, we can dance again
make it last another day
making love, yes you know we can
make it last another day,

And you know you'll find the answer lies with people
who can share,
and the song we sing tomorrow gives us hope
to lead you there.

GAMES OF THE LONELY

There's a daydream that lives in the city
that is hidden from billboards and dirt,
it lives in the mind of a lady
surrounded by nightmares and hurt.
Well she moves with the wind at her body
and her envelope sweater is warm
such a contrast from all that she's thinking
while her wild heart prepares for the storm.

Crystal tears freeze her face like a mirror
that she stares at for answers in vain
and she begs for a lover in silence
as her eyes melt away in the rain.
But there's no one to save her from drowning
cause she won't tell her tale to a soul
so she bottles the pain in indifference
and believes she is reaching her goal.

When I ask you, will you speak the truth
I must believe, you see I have no proof.
is this for real, all the things you say,
or are they only games of the lonely?

Give it back,
lose yours, take mine, hide it in your suitcase heart.
Gotta pack,
now it's goodbye, take it once again from the start.

In the lamplight of livingroom evenings
shadows fall to their knees with a sigh
and you fight back against resignation
cause to you it's been only a lie.
When tomorrow you see your reflection
turn away from your dresser in fear
then you'll know a new game is beginning
filled with rules that can't ever be clear.

SPRING ESSENCE

I DAWN

Now Winter is the past
together, free at last, new Spring.
Warm movement in the sky
just sit and watch the clouds pass by.

It's the dawning of a perfect day,
a candle from the night.

Green meadow waves behind
a promise in my mind, to you.
And as we watch love grow,
I just have to let you know,

Won't you take my hand and watch with me
the setting of the sun . . .
and the rising of the moon . . . .

II STORM (INSTRUMENTAL)

III SUNSET

OBSERVER **

INTRODUCTION

Today, I'm so far away from love
can't help myself.
The dreams I held inside my mind
can't find the door,
shattered glass on the floor, today.

I DREAMS

The dreams that we find
sort of fade from our minds
can we take the chance lonely wisdom?
SELAH SELAH

Our affluence gloats
our compassion must float
as we rape the world of its comfort.

I saw a man approaching a child
with a gun and the wrong intention.
A woe and a tear and a cry we must hear
too many years have gone by I could mention.
SELAH SELAH

I see the places, filled with countless faces,
is it true that I'm only sleeping?
Observe the planet (2. Overcrowded planet)
caught in total havoc,
is it true that I'm only sleeping, dreaming?

II WOES (COUPLED WITH MADNESS).

Seas rise, floods toll
millions of homeless people pray
coupled with madness can they deserve such a road
as their hopes and dreams despair,
a final glimpse of their home.
Can this looming spectre freeze the love
out of their bones?
Heaven knows, creation below, man must know.

Sun yields scorched fields
millions of people with no food
coupled with madness can they deserve such a way
with their bloated bellies, dried-up wells,
and harvest of clay,
And a salted Earth that yields no food
just steals away.
Heaven knows, creation below, Man must know!

III BIRTH (INSTRUMENTAL)

All Songs © 1975 Sunblind Lion Enterprises LTD.

℗ © 1976 Sunblind Lion Enterprises LTD. (ASCAP) All Lyrics written by Michael Dellger except (*) by Dave Steffen and (**) by Keith Abler

side 1 LET THE MUSIC MOVE ME

I'VE GOT JESUS' LOVE (TO HOLD ONTO)

I WAS BAPTIZED

...JUST LIKE THEY SAID (IT WOULD BE)

THAT'S ENOUGH FOR ME TO KNOW

Stephen Alexandersen

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SPACE FACTORY

OXYGENE • MAGIC FLY • STAR WARS
CLOSE ENCOUNTER OF THE THIRD KIND (RENCONTRE DU 3ème TYPE)
RADIO ACTIVITY • ONYX • etc.

aux synthétiseurs

COLLECTION OR

STÉRÉO

musidisc

MU | 209 | RB

SPACE FACTORY

FACE A

1. OXYGENE
(J. M. Jarre)* 2'42

2. CLOSE ENCOUNTER OF THE THIRD KIND
(J. Williams)** 3'17

3. MAGIC FLY
(Ecama)* 3'00

4. STARDANCE
(D. Boddin)* 2'40

5. COSMIC CONQUISTADOR
(C. Noefnet)**** 3'10

6. INVITATION UONRA
(C. Arnou)*** 3'15

FACE B

1. RADIO ACTIVITY
(Hütter-Schoeider)* 3'10

2. STAR WARS
(J. Williams)** 2'38

3. ONYX
(Perrier-Rizzetelli)* 3'02

4. INTERSTELLAR CRUISE
(A. Falckenbach)* 2'41

5. CAESAR'S SPACE TRIUMPH
(Ph. Renaux)** 3'20

6. E.D.U.A.L.C. 2001 Odissey
(Trad. Ar. C. Arnou)*** 2'30

*Arranged by Danny Boddin
**Arranged by Phil Renaux
***Arranged by Claude Arnou
****Arranged by Christian Noefnet

Synthesizers played by: Danny Boddin, Phil Renaux, Claude Arnou and Christian Noefnet.

Interstellar cruise, Cosmic conquistador, Caesar's space triumph, Invitation UONRA, Stardance published by ROCKAROLLA/PIANOLA MUSIC.

Recorded at STRAWBERRY Recorders (AFM Group) Brussels in June 1978.

All selections produced by Danny Boddin and Phil Renaux for Sinus Music/Pianola Music.

SINUS MUSIC-PIANOLA MUSIC CO-PRODUCTION.

℗ 1978

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DU SAMEDI SOIR" ("Saturday night fever")
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"GOMINA"
International Disco Band and Singers

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musidisc STÉRÉO

We weren't quite sure what to do.

"How", we wondered, "could we show our friends at Oscar Mayer just how much they have meant to us over the past 20 years?"

Commemorative pins, pens, paperweights, or plaques were immediately ruled out; this relationship was something special. Something which exceeded the day-to-day dealings in advertising. Something that could only be expressed in a special way.

"Why not music?" asked group creative director, Bob Jones, through whisps of pipe smoke. "Why not a whole darn symphony!"

And so, the idea grew. After all, it seemed so perfect. Music speaks from within. Music is warm, active and alive. Music is harmony. And that's just the way we felt about our relationship with Oscar Mayer.

So, for six furious weeks, composer/ arranger Joe Godfrey woke up and went to bed with the Oscar Mayer melodies rummaging through his head.

Management Supervisor Tom Goettsche and his partners scuttled about orchestrating meals, menus, flowers and seating placements.

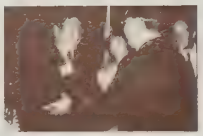
And in spite of their busy schedule, Conductor Catherine Comet and her University of Wisconsin Symphony Orchestra managed to squeeze in some rehearsal time. Enough time even for the woodwind section to master the intricacies of the wiener whistle.

Until finally, on May 14, 6:30 P.M. in the newly renovated Oscar Mayer Theatre, Madison Civic Center, the audience was seated. The curtain rose. Catherine Comet tapped her baton . . . and this is what was heard.

SIDE A *The Meatpacker Suite*
Arranged by Joe Godfrey

SIDE B *Der fliegende Hollander Overture*
("The Flying Dutchman")
By Richard Wagner

Performed by the University of Wisconsin Symphony Orchestra – Catherine Comet, Conductor



La Orquesta Panamericana

C

moderna y espectacular

CARA – A

1. MAMBO PSICODELICO
2. MI GUAGUANCO
3. ADIVINANZA
4. ME VOY PA'L CAMPO
5. GUAGUANCO BONITO
6. CARTA A MI MAESTRA

CARA – B

1. AQUI HAY UN LOCO
2. PATA PATA PA TI
3. SOLO PIENSO EN TI
4. PULPA DE TAMARINDO
5. VERANO DE AMOR
6. ARRIMATE PA'CA

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ARREGLOS DE:
Lito Peña
Mandy Visoso
Pedro Rivera
Papo Lucca

HAND CLAPPIN' MUSIC

U. S. ATLANTIC FLEET NAVY SHOW BAND

BANDA UNITAS'78

SIDE ONE

OPENER (HAND CLAPPIN' MUSIC)	1:56
STAR WARS/CANTINA BAND	4:00
SOMETIMES WHEN WE TOUCH	3:47
NEGRO JOSE'	2:40
SERPENTINE FIRE	5:07

SIDE TWO

BLACK ORPHEUS MEDLEY	5:36
Manha de Carnival	
Samba de Orpheus	
BOOGIE WOOGIE BUGLE BOY	
(of Company "C")	2:10
CAN'T SMILE WITHOUT YOU	2:42
OYE MAMA	4:31
THEME FROM "ROCKY"	3:15

THE NAVY SHOW BAND

Leader and Reeds: MUC John Pastin
Reeds: MU2 Tom Goloski, MU2 Bill McIntyre
MU3 John Bensinger
Trumpets: MU2 Mark Hammond, MU2 Larry Geis, MUSN Ed Hoehn, MUSN Corey Swinderman
Trombones: MU3 Harvey Coonin, MU3 Woody Howell, MUSN Greg Barton
Keyboards: MU2 Bob Wilson
Guitar: MU3 Steve Daley
Bass: MU1 Jim McCandlish
Drums: MU2 Dan Kunlla

Vocals: MUC Pastin, MU2's Hammond and Geis, MU3's Daley and Howell

ARRANGEMENTS: MUC Pastin, MUCS Roy Mahoney, MUCS Jeff Taylor, MUC Tom Parkhurst, LT John Fluck

RECORDING: MUCS Don Zetterberg

REMIX: MUCS Zetterberg, LT Fluck

MASTERING & PRESSING: DISKMAKERS, INC

ALBUM DESIGN: Herbert E Jones, Jr

The Jeff Taylor arrangement of Black Orpheus Medley is used through the courtesy of the Navy Band "Commodores"

SPECIAL THANKS TO: CO, Naval Amphibious Base Little Creek; CO, School of Music; OIC U.S. Navy Band Washington, D.C

PRODUCED BY: The U.S Atlantic Fleet Band
LT John Fluck, Director

The Navy Show Band is excitement! The Navy Show Band is high spirits! And above all, the Navy Show Band is FUN!!! Their music makes you smile, It makes you glad It makes you feel good all over. It makes you want to snap your fingers, pat your foot, clap your hands. So sit back relax, and enjoy ..... the hand clappin' music ..... of the Navy Show Band

La Banda Unitas es agradable. La Banda Unitas es muy alegre y sobre todo la musica los hace sonreir y sentirse bien completamente. Castañeen los dedos, lleven el compas de la musica con los pies y con las manos Sientesen, relájense y diviertasen. Distruten el ritmo de la musica junto con las manos y unensé con La Banda Unitas

A Banda Unitas é emoção, alegna, e acima de tudo divertimento! A sua musica fá-lo sorrir, dá-lhe alegria, fá-lo sentir-se bem disposto. Dá-lhe vontade de estalar os dedos, bater o pé, bater palmás. Sente-se confortavelmenté e oiça com prazer a --- musica de ritmo da ---Banda Unitas!!!

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OPERACION UNITAS

Operación UNITAS, practicada anualmente desde 1960, es un ejercicio de entrenamiento que envuelve conjuntamente las armadas de los Estados Unidos de America y las de las naciones de Sudamérica. Las condiciones modernas de una guerra naval exigen que nuestras armadas estén siempre preparadas al grado maximo posible, listas para actuar al instante. En reconocimiento de esto, nuestras armadas participan en los ejercicios de UNITAS.

El entrenamiento que se practica durante UNITAS, enfoca todos los campos de actividad naval, los cuales abarcan la guerra electrónica, de superficie, anti-submarina y anti-aérea. Nuestras armadas, en un ambiente de simulacro de guerra, salen en búsqueda de los elementos que semejan ser atacantes como submarinos, navios de superficie y aéreos y luego simulan ataques contra ellos Esto permite que tengan una experiencia real y efectiva los oficiales y los tripulantes de nuestras armadas y, de este modo, que se aumente tanto la competencia professional de ellos como nuestras capacidades en conjunto para actuar de acuerdo con una doctrina y unos procedimientos comunes.

Las armadas del Hemisferio Occidental tienen un interés commun en mantener abiertas las vías marítimas de communicación, aquellas carreteras oceanicas que eslabonan nuestras naciones y sobre las cuales fluye una gran parte de nuestro comercio. A medida que continúe UNITAS, siempre en forma cooperativa, estaremos aumentando nuestras potencialidades para alcanzar esta meta

A OPERACAO UNITAS

A Operação UNITAS, realizada anualmente desde 1960, é um exercício de treino involvendo as marinhas dos Estados Unidos e da America do Sul. As modernas táticas navais de guerra requerem um alto estado de prontidão e, reconhecendo êste facto, as nossas marinhas participam dos exercícios da UNITAS.

O treino realizado durante a operação UNITAS focaliza todos os aspectos de manobras navais, incluindo: operações electrônicas, de superfície, anti-submarinas e anti-aéreas. As nossas marinhas, num ambiente de guerra simulado, buscam possíveis ataques de submarinos, de navios de superficie e aereos, simulando, então, ataques contra êles. Isto proporciona experiência realística para os oficiais e homens de nossas marinhas, fortalecendo consequentemente sua competência professional, bem como nossa capacidade em user uma doutrina e procedimentos comuns.

Cada aspecto da UNITAS reflete o esfôrço continuado de nossas marinhas.

As Marinhas do Hemisfério Ocidental têm um interêsse comun em conservar abertas as linhas marítimas de comunicação, as vias oceânicas que unem nossas nações e pelas quais se faz tão grande parte de nosso comércio. À medida que UNITAS continue operando, estaremos aumentando, co-operativamente, nossa capacidade de atingir êste objetivo.

SIDE ONE

1. BANG BANG LU LU
2. OOB LA DI
3. ALEGRO FROM MOZARTS #3 SONATA
4. SING
5. VOICES OF SPRING (STRAUSS)

SIDE TWO

1. WINGS OF A DOVE
2. SHAME AND SCANDAL
3. EINE KLEINE (MOZART)
4. BROWN GIRL
5. LIEBESTRAUM (FRANZ LISZT)

THE BAND

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- MOZARTS SYMPHONY NO 40
- BRIDGE OVER TROUBLED WATERS

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Chicago Blue Stars

COMING HOME

For me the magic began on a long daily drive through the heartland of rural New England.

Commuting from Rutland to Amherst, over farm-laced, corrugated roads that wind and roll and dip like a phonograph record left too long in the sun, you quickly find that all radio traffic to the east has vanished, and a new north-south alignment has taken its place. Of all the FM signals clinging to the walls of the Connecticut River Valley like a giant waveguide, the most brightly-burning had to be a commercial outfit in Peterborough, New Hampshire.

"The Folks' Station," they called it, and they specialized in tasteful, low-key, community-oriented programming which was heretical to all the rules of tightly managed commercial radio. They compounded their rebellion by giving deep coverage to New England artists recording on small, alternative record labels. That maverick station was a creative oasis in a dismal, disco-bombed wasteland.

So came the morning—I remember almost the exact moment:—when I punched in the Peterborough button on the radio, and slowly realized that the new, unidentified female voice wafting through the background hiss was doing some very strange things to my head. The voice was warm, plaintive, urgent and direct and heart-grabbing, finely etched and beautifully modulated and yet absolutely basic, simple, unpretentious.

A sense of the rolling, rock-ribbed New England landscape, a sense of home and place, a feeling of rootedness, being here, belonging to this geography in an organic way, as if by right of birth: these were the qualities the voice carried. I was haunted. Who *was* this woman? I waited until the signal peaked on a hilltop, and then pulled over to the side of the road, to be sure I didn't miss the identification.

The song was "I'll Know the Time." The album was "Made in New England." The singer was Lui Collins.

Lui Collins? What sky did *she* drop out of? And where in God's green acres did she learn to sing like that?

The answer came soon enough. Lui was born in Barre, Vermont, and educated in Vermont and Connecticut. She played her first solo outings as a student at the University of Connecticut in Storrs, where she studied sociology and music. One thing led to another, and by 1975, she had teamed with fellow Vermonter/singer/songwriter Horace Williams to do the New England club and coffeehouse circuit. Performance pairings with talented musicians Guy Wolff and Bill Lauf, Jr., followed rapidly.

Their genre was more than folk; for what Lui and her partners had begun to chart was a fluid but exciting contemporary territory that can only be called "new musical art."

The typical Lui Collins concert became—and remains—a blend of traditions and progressions, in which the only fixed elements are consummate musical good taste, and a projection of warmth and authenticity which quickly wraps itself around an audience and makes them feel like old friends. It is a kind of magic and a good dose of that Collins magic is captured fresh and undiluted in the album you're holding.

It's hard (and ultimately unfair) to single out particular tunes for praise in a collection as rich as this. But there are new sounds, and a few new directions which invite special notice.

"Passion" and "Sweet Goodbye" present a boldly innovative mix of jazz and pop currents, and give Lui a chance to swing out as a vocalist with the ability to surprise an audience which knows her best as a folk-oriented singer. The haunting "January Thaw" and "Awaiting the Snow" are perfect miniatures of the classic Collins mood: a keenly introspective, almost meditative lyricism, which seems to be driven at once by the granite stoicism and the transcendent beauty and tenderness of a shimmering New England winterscape.

Speaking almost as from Lui's own heart is 'Baptism of Fire,' the album's title offering by Julie Snow. Based in Cambridge, and one of Lui's closest musical and personal friends, Julie is already a quiet legend among younger American songwriters. Her knack for combining fresh, disarmingly catchy melodies with intense, elegantly crafted poetry, is finely demonstrated in 'Baptism of Fire' and 'Who Do You Love', her other contribution.

There are many more delights to be gleaned and savored here: from Greg Brown's whimsy ("Rooty-Toot-Toot for the Moon"), to Paul Lauzon's quiet wisdom ("Bring Your Mind Back Home"), to Stan Rogers' heartfelt and dignified segment of a folk opera commissioned for the Candian Olympics ("Second Effort"—perk up your ears for Bill's outstanding tenor guitar work on this one), to Jack Hardy's evocation of a brooding and mysterious Ireland ("The Tinker's Coin"), a place seldom encountered by—and seldom revealed to—the casual, camera-bedecked tourist.

Truly (to paraphrase Lui's winsome "Hold the Last Note Out"), the melodies ring in one's mind and heart long after the music has ended. What Lui radiates, in her own songs, and in the songs which she painstakingly chooses to make her own, is an attitude of loving engagement. Her music is an unqualified and unreserved affirmation of life, and a powerful antidote to the rampant cultural alienation that seems to be afoot in our times.

Musically, Lui's path has taken her through many dark nights and tight spots that most of us often would rather not face at all. But here we are together. And still, and always: the only way out...is through.

Dave Beauvais
Gemini Full Moon
June 17, 1981

SIDE A

1. **BAPTISM OF FIRE**
   (Julie Snow)
2. **PASSION**
   (Lui Collins)
3. **BRING YOUR MIND BACK HOME**
   (Paul Lauzon)
4. **THE TINKER'S COIN**
   (Jack Hardy)
5. **WHO DO YOU LOVE**
   (Julie Snow)
6. **HOLD THE LAST NOTE OUT**
   (Lui Collins)

SIDE B

1. **WILDFLOWER SONG**
   (Lui Collins)
2. **JANUARY THAW**
   (Lui Collins)
3. **SWEET GOODBYE**
   (Lui Collins)
4. **SECOND EFFORT**
   (Stan Rogers)
5. **AWAITING THE SNOW**
   (Lui Collins)
6. **ROOTY TOOT TOOT FOR THE MOON**
   (Greg Brown, verse 3 by Dick Pinney)

Lui Collins-vocals, guitar & harmonies
Bill Lauf, Jr.-tenor guitar, harmonies, & mandolin
Gordon Johnson-bass
Horace Williams, Jr.-guitar & harmonies
Victor Steffens-drums
Ken Lovelett-drums on *"Sweet Goodbye"*
David Darling-cello
Ted Moore-percussion
Shawn Herman-harp

For bookings contact:
Molly Gamblin Music
North Street
Sociology, CT 06756

Produced by **Horace Williams, Jr.**
Recording and Remix by **Chris Brown**
Executive Production by Lui Collins

Recorded at RBY Recording, Southbury, CT
Mixed at Jhana Studios, Newtown, CT and Earth Audio Techniques, North Ferrisburg, VT
Live Recordings at The Folkway, Peterborough, NH with the Snow Sound Remote
Second Engineers: at RBY, **Jack Jones** and **Evan Jones;** at Jhana, **Ron Bacchiocchi** and **Jack Hanna;** at Earth Audio, **Charles Eller** and **Michael Couture;** at The Folkway, **Brad Snow**

Photography by **Fritz Wetherbee**
Designed by **Leslie Fry**

Thanks to Widdie Hall and the Folkway staff, and special appreciation and love to Rod, who gave inspiration and loving support throughout the project's unfolding.

SIF 1060 Green Linnet Stereo

This album was previously released as Philo 1077.

Please return the post card inside this jacket, and we'll happily send you a full catalog of Green Linnet Records.

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T-447

SIDE ONE

1. **Flying So High** (3:15)
   (Paul Gilman)
2. **Lady Gwynn** (3:32)
   (Paul Surratt)
3. **Lord, Protect Me From My Friends** (2:30)
   (Paul Gilman-Joe Fabrizi)
4. **Children Gonna Save Our Land** (3:03)
   (Paul Surratt)
5. **Say Goodbye To Yesterday** (4:01)
   (Paul Gilman & Clay Frohman)

SIDE TWO

1. **Dave's Mood / Going Through Changes** (4:55)
   (Paul Gilman)
2. **You're On Your Own, Dear** (3:10)
   (Paul Gilman & Clay Frohman)
3. **Redd Cherry** (2:39)
   (Michael LeCorn)
4. **Linda's Coming Down** (3:23)
   (Paul Surratt)
5. **Daisy** (3:03)
   (Paul Gilman)

All Songs Published by Hit Brigade Music Corp. (BMI)

Musicians:
Lead Guitar: Rick Guidotti
Lead Guitar ("Lord, Protect Me From My Friends"): [illegible] Shelton
Mandolin ("Daisy"): John Bleziklian
Rockville Junction Personnel:
Keyboards: Paul Gilman
Drums & Acoustic Guitar: Michael LeCorn
Bass: George Quarles
Acoustic Guitar: Paul Surratt
Lead & Background Vocals: Steve Goldin
Vocals:
Lead & Background: Steve Goldin, Paul [illegible]
Paul Surratt, Michael LeCorn
Background: Rick Guidotti
Background ("Going Through Changes"): [illegible]
[illegible] Thomas, Mary Vernon

Music Arranged by Paul Gilman (Except "Redd Cherry", Arranged by Michael LeCorn)
Strings Arranged by Jimmie Haskell
Produced by Danny Janssen & Bobby Hart (Except "Going Through Changes", Produced by Paul Gilman)
Recorded at the Sound Factory, Inc., Hollywood, California
Engineers: David Hassinger, John Mills, Val Garay
Thanks to: Sanford Erwin Sobel
Art Direction: Jack L. Levy
Cover & Liner: Eddie Douglas

Also Available on 20th Century [illegible] Tape

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PROMOTION-Not For Sale

SIDE I
1. FREEWHEELIN'
2. DOWN TO THE CITY
3. GO WITH CHANGE*
4. WHAT BECOMES OF YOUR LIFE
5. VICIOUS CIRCLE**

SIDE II
1. DO IT LIKE YA' MEAN IT*
2. ROOTS WITH YOU, GIRL
3. HURT SOMEBODY
4. WHITECAPS†

* Horns arranged by
Bert Decoteau and The Fabulous Rhinestones
** Horns arranged by
Dave Sanborn and The Fabulous Rhinestones
† Strings arranged by
Jerry Ragavoy

From Left to Right:
Marty Grebb
piano, organ, Arp, Mellotron, sax, guitar, vocals
Kal David
guitars, vocals
Harvey Brooks
bass, acoustic bass guitar, background vocals
with Greg Thomas—drums
Dave Sanborn—alto saxophone
Reinol Isaac "Dino" Andino—congas
and Randy Brecker—trumpet
Michael Brecker—tenor saxophone
Barry Rogers—trombone

Special guests:
Dennis Whitted—right side drums ("Whitecaps")
Jean "Toots" Thielemans—harmonica
Tito Puente—timbales
Kat McCord—background vocal ("Hurtsome Body")

Arps programmed by Joe Walsh

Produced by Bill Szymczyk for Pandora Productions, Ltd.
Engineered by Bill Szymczyk and Allan Blazek

Photos of The Fabulous Rhinestones taken at
the Joyous Lake, Woodstock, N.Y. by Joel Brodsky
Art Direction by David Krieger DFK Inc.

JUST SUNSHINE RECORDS
Distributed by Famous Music Corporation, A Gulf + Western Company

THE FABULOUS RHINESTONES

FREEWHEELIN'

FREEWHEELIN'
Marty Grebb, Harvey Brooks, Kat McCord

Won't you come and sit down next to me honey,
I just got into town today.
My eyes and my ears are wide open and ready
And I wanna' hear what you got to say
Don't wanna' lay no blues down on ya'
Just wanna' take you away
I know we can get together
We'll be together in a brand new way

Freewheelin'
It's such a feelin'
Freewheelin'

So pick your chin up off the floor,
We're gonna' get up and walk out the door
I got my car outside and the motor is runnin',
Just waitin' to hit the highway
Gonna take that road that leads to your house
That's where I'm goin' to stay
You know hotels can get so lonely to be in all this time
But to be here with you is such a dream come true
It's really blowin' my mind

Such a feelin'
Freewheelin'
Freewheelin'
Sweet baby I'd like to say
Thank you for bein' this way

So pick your chin up off the floor
We're gonna' get up and walk out that door
It's like no place that we been before
Don't have to worry 'bout nothin' no more
Oh sweet baby
Here we go now.

GO WITH CHANGE
Kal David, Marty Grebb & Harvey Brooks

We've got to be ready
To see things as they are for real
Somethin' new might be good for you
And it might be good for me too.
Don't you know?
We got to go with change
We got to go with change
I know it may seem strange, yea
We got to go with change

Sometimes I see our old ways changing
And it seems like it happens so fast,
But I know that nothing stays the same
It doesn't last—it's part of the past
And tomorrow just might be better

I've seen some different strokes
And changes that can set you back
But sometimes a new train of thought, yea
Can put you right back on the track
(listen people)
We got to go with change
We got to go with change
I know it may seem strange, yea
We got to go with change.

DO IT LIKE YA' MEAN IT
Marty Grebb & Greg Thomas

Do it like ya' mean it
Don't come off in between it, oh no
Baby I'd love to love you
Love you in the same old way
But we both know
You know you know we know
I'm tellin' you we both know
That's not possible today

Your timin' is astoundin'
You're doin' a dance around me, oh girl
Baby I still could love you
Love you in the same old way
But we both know
You know you know we know
I'm tellin' you we both know
That's not possible today

DOWN TO THE CITY
Kal David & Marty Grebb

Just found out again, how hard it is
Waking up on a rainy morning
(in the morning)
Got to get myself together
Can't think about the weather
I got to go down to the city
I got to go down
I got to go down to the city
I got to go down

Got no time to waste
Gonna' have to change my pace
To keep up with ev'rybody
Gotta' keep up!
I'm not really in a hurry
But I'm ready to go down to the city
I got to go down
I got to go down to the city
I got to go down.

WHAT BECOMES OF YOUR LIFE
Kal David & Harvey Brooks

What becomes of your life
When selfishness is borne in the heart of your lover?
Do you put yourself to blame?
Sell yourself short and lose the game
What becomes of your dream
When hopelessness has shattered your faith in giving?
Do you put yourself to blame?
Sell yourself short and loose the game.

Haven't you noticed that love's not all the same?
Come on baby!
Give yourself a second chance
Don't let your first love make you feel this way
Trust me with your broken heart
And you'll never feel cheated again
And your dreams won't be shatter'd again
I'm not one of those cold hearted men
And I really love you.

VICIOUS CIRCLE
Kal David & Marty Grebb

I called my booking agent
Cos' I didn't have a cent
I miss playin' for the people
And I gotta make my rent
He said I'd like to book you all up and down the street
And I know it can get hard sometimes
Just try'n to make ends meet
But if you had a big hit record, yea!
It would sure be sweet

Mister record company man
It's breakin' our poor hearts
Don'cha know we had a record?
It was movin' up the charts
I just talk'd to the booker man
And he said: I have to wait
You and your promotion man
Can get your bus'ness straight
He told me not to worry!
Ev'rything's gonna be just great!
(that's what he told me now!)
It's the same vicious circle
It's the same old show biz jive
It's the same old show biz jive

When I picked up the telephone
It was road man Dan
He said: We're gonna get movin' now
Just as fast as we can!
And I just heard some good news
That I think you can dig for sure
Ev'rybody's playin' our record
We're goin' back out on tour!
So the vicious circle's broken
This is just what we've been waiting for!

ROOTS WITH YOU, GIRL
Kal David, Marty Grebb, Harvey Brooks & Kat McCord

You helped me through the hard times
Ya' helped me thru the lonely days
I've got roots with you girl
We go back a long, long way
I went to California
And then you came out to stay
And I found my roots with you girl
We go back a long, long way
Sometimes I get those low down blues
And I can hardly sing my song
You know it doesn't matter where I'm goin
Come on and show me where I belong
We've been so many places
Even if we never stay
I've got roots with you girl
We go back a long, long way.

You helped me thru the hard times
Ya' helped me thru the lonely day
But I've got roots with you girl
We go back a long, long way.

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"Road Man Dan" Craig—tour manager
David Robb—equipment & sound
Gene McFadden & Paul Cohen—stage

Marty Grebb plays Arp Synthesizers
Kal David plays Gibson guitars

Recorded at "The Hit Factory" N.Y., N.Y.
Disc Mastering—Sterling Sound

JSS-9

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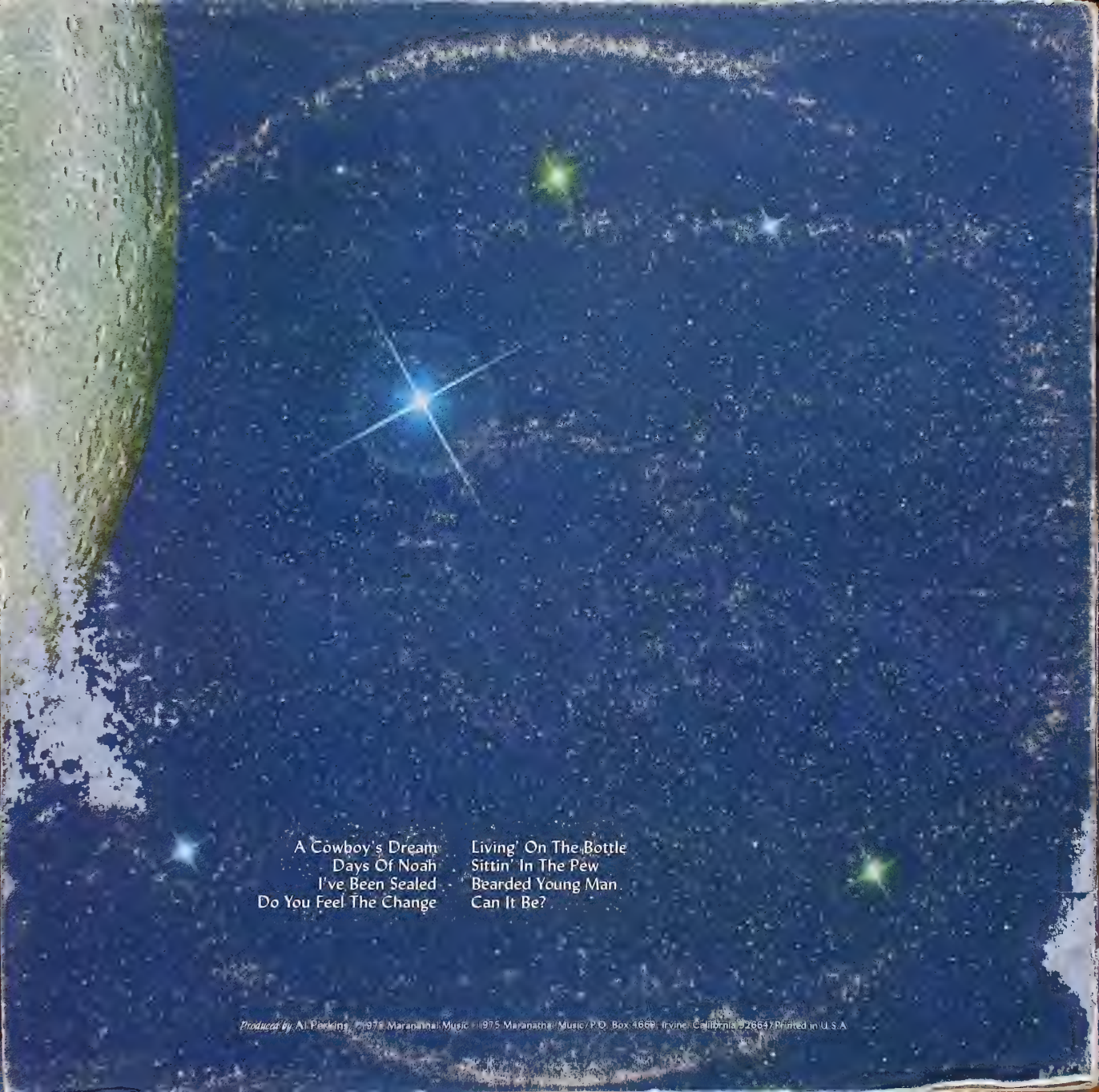
THE WAY

can it be ?


A Cowboy's Dream
Days Of Noah
I've Been Sealed
Do You Feel The Change
Living' On The Bottle
Sittin' In The Pew
Bearded Young Man
Can It Be?
Produced by Al Perkins
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Deep Purple

$ 1.00

LOVE SHORTAGE

FRED GARDNER

THE BALLAD OF DENNIS PERON

I'm gonna tell you the story of Dennis Peron
our neighborhood dealer well liked and well known
his stuff was organic, always on sale
and now he's facing more time in jail

Tell me how many ways and how many times
must we be the victims of victimless crimes?

Out of the service, finally free
an idealist wondering What should I be?
Living with friends in a house in the Haight
he decided a new kind of space to create

A place you could come to, hang out and try
gold in the old days, Colombian, Thai
and listen to music, choose what you want
without giving strangers no money up front

They didn't sell hard drugs no downers no speed
only some mild psychedelics and weed
Hippies and housewives and hardhats all came
and Dennis knew most of em by their first names

How many ways, how many times,
must we be the victims of victimless crimes?

Rip-offs arrived with guns and knives
Dennis and company fought to survive
Because they had a purpose and a whole lot of nerve
and a whole lot of the people to serve

The, busted him all the time way back then
when just holding a joint was a Felony sin
before that hypocrite Freitas got in
well would you believe he's been busted again?

That's right, Castro off Liberty one night in July
with Eyewitness News just happening by (Sure!)
Ten cops got nothin' better to do
than bust Dennis Peron and his pot-smokin' crew

Ooh! How many ways, how many times
must we be the victims of victimless crimes?
(Makes you wonder:)

How many muggings went down on the street
those cops coulda stopped out walkin a beat?
and how many murders, arsons and rapes
while they're makin' sure no damn pothead escapes

Listen up people wherever you're at
a downtown office, a Haight Street flat
that miracle ounce y'all legally own
mighta come from a pound care of Dennis Peron

Better get into his cause 'cause it's yours
we gotta get rid of these dangerous laws
if Dennis can't deal with those terrible pounds
how can y'all score your miracle ounce?

And how many ways, and how many times
and how many victims of victimless crimes?

CHINA BEACH FAREWELL

Lyin' in the sun by the seashore
ain't he Mr. Working Class Hip
Lyin' one of life's little pleasures
A woman cruises by like a ship
loaded with red Toyotas from Asia
come to the start of their trip
where the Ocean and Bay come together
both of them losing their grip
And now it's time to free themselves
and be themselves anew
and maybe this time see themselves
outside the mirror you held me
and I held you
and you held me
and I held you up to

Promises meant less than nothing
all wishful thinking and jive
Never again! meant next week
The revolution meant stayin' alive
Projections stronger than reality itself
were finally bound to arrive
with a note that said Here's your equality,
I'm going out for a drive.
I've just got to free myself
and be myself I do
and maybe this time see myself
outside the mirror you held me up
and I held you
and you held me
and I held you up to

When last seen he was screaming, screaming
She taped him he was screaming about sex
At least she knows she ain't dreaming it all
but she wonders if maybe I'm hexed
and a friend says Haven't you noticed,
everybody's somebody's ex
but it's a small consolation remembering you
everybody's somebody's next
And now it's time to free yourself
unto yourself be true
and may you this time see yourself
outside the mirror you held me
and I held you
and I held you
and you held me
and you held me
and I know I held you up too

THE ANGEL OF AMBITION
(VISITS ANOTHER JERK-OFF)

The angel arrived, high-booted beautiful
hummingbird hovering before me
She said I'm coming to grant you three wishes
and no one need know y'ever saw me

I thought about Tess, I thought about bread
I thought about political power
I thought about maybe a regular job
God I must've been thinking for an hour

I thought about music I wish I could sing
and play like a Leonard Cohen
Gee I'd like some fame like some famous folks claim
they'd much rather be unknown

But I told her don't count that, it ain't important
not a sufficient ambition
I called that one back like a play for off-sides
Why lose a down on my mission?

Well all right then here's one: I wish for my health
to live just as long as I'm able
All right then here's two: I wish for the kids
To have a world where they'll maybe feel stable

And that left me one more for myself
so I made on more list of the best of em
is the farm before politics, work before sex
Come on, which holds the key to the rest of em?

The Angel tapped me lightly wand on the nose
Good-bye I can't keep on waitin'
and next time some Angel might come to your door
don't waste your time [illegible]batin'

TOM PAINE

No money and no job, a useless education
Thirty-seven and divorced, pretty grim situation
Tom Paine leaves England in '74
to see what the town of Philadelphia holds in store

Tries to start a school for women but he can't get the backing
Getting tired of getting fired he starts counter-attacking
The Government in a little book it's just plain COMMON SENSE
(not to mention The Declaration of Independence!!!)

And when that one gets accomplished no job for him is found
the big whigs around Washington don't want him in town
Railing against the churches, the gentry and the slavers:
"Summer soldiers, sunshine American-flag wavers"

So back to England Paine goes and keeps fighting
he writes THE RIGHTS OF MAN and gets charged with inciting
to Mutiny and Sedition but on the night they come to bust him
William Blake has a premonition Tom Paine has the sense to trust him

And South to Dover Paine rides courtesy of Blake,
sets sail for France maybe once more take
part in a revolution to make ours THE AGE OF REASON
gets elected a representative and arrested for treason, TOM PAINE!!

Paine, in the Bastille, awaits the guillotine
Ambassador Ben Franklin is obliged to intervene
wangles him a pardon, safe passage to the States
where the revolution's just a memory a bunch of sign-posts with dates

Taunted as an Atheist by the rich kids in New Rochelle
he dies alone and penniless though his books read just as well
Some quote Christians unquote come tear up his bones
protecting the property value of their stones

And someone tells Bill Blake, your friend Paine has died
He covers his eyes and remembers their ride
says "No heaven can exist above to pacify that soul
but he shall live for ever in our visions of his goal"

Tom Paine will live fore[illegible] in our visions of his role

TAKE WHO TAKES YOU

Ice Man, Magic, Bird and McAdoo
Cliff, Kevin, Jamie and Lou
In the real world,
just like the schoolyard game:
You Take Who Takes You

Somedays no way they're gonna fall
Play good D and move the ball
in the real world,
just like the schoolyard game:
don't call every call

Any pick-up game I ever been to
any pick-up scene of any kind
you will find they're easy to get into
If you only bear in mind that

You take who takes you
it's a basic principle and true
in the real world,
just like in the schoolyard game:
You take who takes you

Now, me and my old lady, Heaven knows
It was a good match-up I suppose
But in the real world,
just like the schoolyard game:
It's good if it goes

(Oh no it ain't)

It's good if it goes

(Oh no it ain't)

IT'S GOOD IF IT GOES!

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LOVE SHORTAGE

Coal in the canyon, wheat in the fields
and a sun so strong it'll spin your wheels
but no love, no love left
no love . . . left

Bunches of grapes bending the vines
bulging veins of gold in the mines
but no love, no love left
no no no no no love left

Love Shortage comin' and it won't be nice
Better get some now before they raise the price

There'll be film in your camera, gas in your tank
bread on de table and dough in de bank
but no love, no love left
no no no no no love left

And it won't matter what fine words you say
Or who you know to go to come that day

You can send out to Chicken Delite
go on, take a little spin out into the night
you'll find there ain't no love left
no love . . . left

Young girls showing their thighs
Old men still breathing their size
but no love . . . left
Temporarily out of stock. It's on order . . .

Love Shortage comin', I see a big flash
Whole love market goin' crash

There'll be coal in the canyons, wheat in the fields
and a sun so strong it'll make your deals
but no love . . . left
no love no love no love . . . left

Gardens full of sinsemilla
home-grown panaceas
but no love . . . left
Love Shortage . . . .

PATTY HEARST AND BILL WALTON
made a striking pair
she was only five-foot two
He had that much long red hair

He struggled at UCLA
they wooden let him go
he was following Alcindor
Wicks Allen Farmer and Rowe

and they be heavy brothers
some of em reading Malcolm X
if you're supposed to be the white Kareem
where do you go next?

BIG RED — you were a boy and a half
No I ain't gonna laugh
at the Mountain Man anymore

Patty got engaged
to a liberal and a snob
even with all those millions
getting married was a good girl's job

But a fire burned inside her
the desire to be free
and one night she walked out on him
and called him a class enemy

TANYA — you were a girl and a half
No I ain't gonna laugh
at that woman anymore

Drafted up to Portland
Bill was hurt in that first year
Before I take more cortisone
I'll give up my whole damn career

He said Athletes are workers
they treat us like cattle
I will not play the owners' game
it just ain't my battle anymore

And Patty was in trouble too
running from the law
she'd become an armed robber
but what's more she gave Daddy what for

She made him list his assets
she made him show his face
their house became a tsouris trap
just like their San Simeon place

Oh TANYA — you were a girl and a half
no I ain't gonna laugh
at that poor woman anymore

So, Bill the civil servant's son
was finally makin' bread
he heard a comrade needed some
and most likely said Yeah, go ahead

I guess he wrote that check out
to Jack or Micki Scott
and I bet he knew who it was for
although I bet he swears he does not

BIG RED — you got that nice soft touch
you don't say too much
to the FBI

There's other show-biz radicals
such as Tom and Jane
Joan Baez, Julian Bond
Warren Beatty, Shirley MacLaine

But Patty Hearst and Bill Walton
Ran away with my heart
I'm gonna think of them as together
although they may be far apart

WHILE YOU'RE WAITING

We can go to the movies
share a bottle of wine
maybe do a few things together
while you're waiting for your lover
and I'm waiting for mine

We can go out dancing
if you're inclined
and watch the moon shine together
while you're waiting for your lover
and I'm waiting for mine

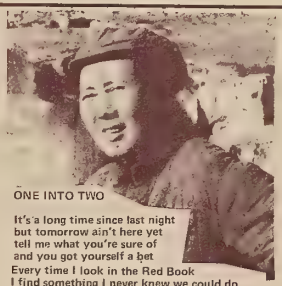
We get born one day and one day we go
In the meanwhile . . . that's the whole show, so

If I should send you
a Valentine
would it blow away your cover
while you're waiting for your lover
and I'm waiting for mine

They say time makes love pass (and it's true)
But momma love makes time pass too ooh

I don't know your fortune
your rising sign
but I bet we'd work out fine together
while you're waiting for your lover
and I'm waiting for mine

While you're waiting for your lover
and I'm waiting for mine



ONE INTO TWO

It's a long time since last night
but tomorrow ain't here yet
tell me what you're sure of
and you got yourself a bet
Every time I look in the Red Book
I find something I never knew we could do
I'm always trying to put two into one
but life goes one into two

It goes one into two
All life goes one into two
Us / into me and you

Mao dreamt he was a poet
and wouldn't you know it dreams were crimes
He didn't take too many images
only a couple of rhymes
And then he made his getaway
on a march forever long
knapsack upon his back
hidden inside his song

Singin: one into two
Mao was singin: one into two
Green hills / into yellow and blue

And he brought these thoughts up to Yenan
Like Power from the barrel of a gun
People said that's heavy man
it must've weighed a ton
Mao said I don't care what Lao-Tzu thinks
or what Confucius might say-hey
one good line is worth one thousand
pictures any old day

It's one into two
The correct line, one into two
China / into old and new

Well it's a long time since that night
and tomorrow still ain't here yet
let's throw the Red Book
at one another, see what we get
Some East West images
some bad-means-good ideas
a little political poetry
to keep away the tears

One into two, Oh Chairman!
One into two!
You yourself / into false and true

KAREN (Waltz Time)

Just a one-night stand just a few months ago
just Doctor Somebody's Medicine Show
Then the solar eclipse then the whales start to blow,
Lightning! Thunder! Love in the snow, oh

Where did you come from
Where are you going?
Do you want a companion
along the way?

Y'know I always keep my feet on the ground
I never get high and I never come down
But now the earth sounds like a merry-go-round
just one more time momma before we get found out

Where did you come from?
Where are you going?
Do you want a companion
along the way?

Einstein said that the light would be bent
but he never tried to explain where it went
some things are too heavy to misrepresent
I'd tell you "forever" if I knew what it meant darlin'

Where did you come from?
Where are you going?
Do you want a companion
along the way?

And now there's a touch of spring in the air
and summer will come again with the Fair
and there'll be a touch of autumn in our hair
it's love for all seasons I'm fallin' oh Karen

Where did you come from?
Where are you going?
Do you want a companion
all along the way?

Do you want a companion
along the way?

Fred Gardner — vocals, cymbals
Bob Jampol — bass, harmonica
Hart McNee — soprano sax, baritone sax and flute
Robbie Macdonald — banjo
Danny Heller — drums
Carole Mayedo — violin
Gary Kupper — piano
Dan Goldensohn — acoustic guitar
Ned Selfe — pedal steel guitar
Paul Robinson — electric guitar
Jeff Hamrin — electric guitar
Lloyd Kamins — electric piano
Woody Simmons — mandolin

All songs ©1979 by Leaves In October
Composer: Fred Gardner
Producer: Phil Crescenzo
Musical Director: Bob Jampol
Design: Walter Slafko
Photography: Karen Lyon
Engineer: Phil Crescenzo with Woody Simmons
Recorded at John Altmann Recording, San Francisco, CA in the summer of '79
Special thanks to Fred Merciari, Alex Foreman, Roberta Russel, Ms Clawdy, Evangeline Mix, Michael Lewis, Emily Shenkin and Kathy Coyne. And to all the Nadells.

To order by mail, send check
or money order for $5.65 to:

Leaves In October
1128 Cornell Avenue
Albany, CA 94706

Miss Piggy's AEROBIQUE

THE EXERCISE WORKOUT ALBUM

America's most talented and glamorous superstar shows you how to keep fit and stay slimme and trimme with a few minutes of daily dance movements so simple you can actually perform some of them in your sleep!

No Lifting Heavy Things

No Boring Calistheniques

No Getting Out-of-Breath

No Messing Up Your Clothes

No Dippy Double-Talk from Know-It-Alls

No Smart-de-Pants Lectures on "Bad Foods"

No Brain-Numbifying Instructions Before You Can Begin

No Feeling Like a Wet Noodle After You Have Finished

Miss Piggy's AEROBIQUE

FITNESS WORKOUT RECORD

Using a remarkable aerobique approach based, in part, on the writings of the great Chinese sage Moo Shu, Miss Piggy helps you bring out the beautiful "inner vous." Here are just a few of her revolutionary thoughts on diet and exercise:

• Breathing propeurly is important. But where you breathe is important, too. Do not breathe under the sink or in the back of the closet near the mothballs.

• Sadly, many people believe that to be effective, exercise must "hurt." Phooez! That is like saying that you are not enjoying your ice cream unless you get an ice cream headache.

• Watch what you eat very carefully. If it moves or makes a funny noise, send it back.

• Always dress stylishly when you work out. Remembeur, the most difficult exercise is the exercise of good taste.

• Moi does not thinque that people should stand on their ears or twist themselves into pretzels. It will just make you dizzy, and if you are not careful, you could end up having a terrible posture problem, like the Lunchbox of Notre Dame.

Side 1
STEREAU WARMUP
SNACKCERCISE
LIFT THE ONE YOU LOVE
EXERCISE YOUR RIGHTS
DREAM DANCIN'

2 Side
LA VIE AEROBIQUE
SIT DOWN
BREATHE EASY
A LITTLE CHIN MUSIC
HAIROBIQUES MADE SIMPLE
AU REVOIR

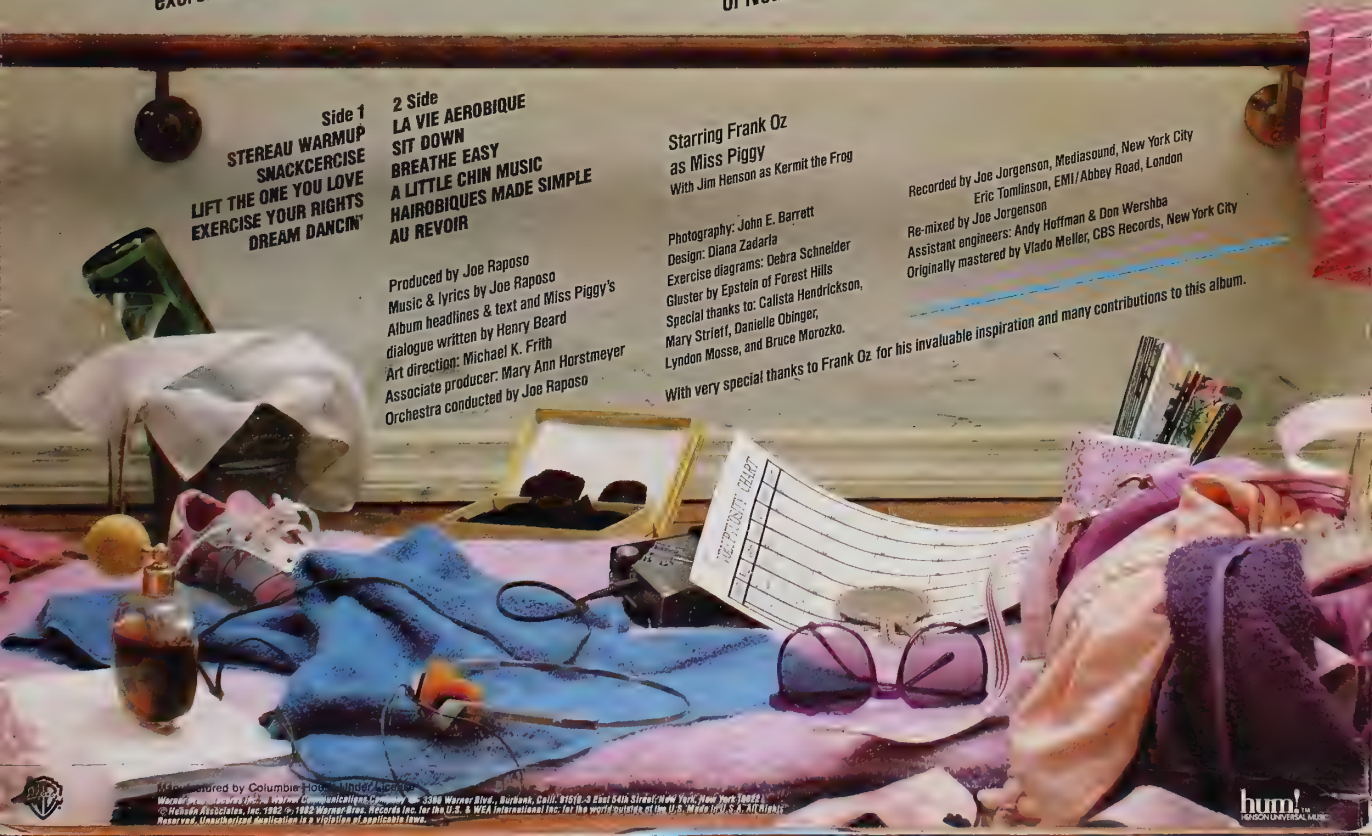
Produced by Joe Raposo
Music & lyrics by Joe Raposo
Album headlines & text and Miss Piggy's dialogue written by Henry Beard
Art direction: Michael K. Frith
Associate producer: Mary Ann Horstmeyer
Orchestra conducted by Joe Raposo

Starring Frank Oz
as Miss Piggy
With Jim Henson as Kermit the Frog

Photography: John E. Barrett
Design: Diana Zadarla
Exercise diagrams: Debra Schneider
Gluster by Epstein of Forest Hills
Special thanks to: Calista Hendrickson, Mary Strieff, Danielle Obinger, Lyndon Mosse, and Bruce Morozko.

Recorded by Joe Jorgenson, Mediasound, New York City
Eric Tomlinson, EMI/Abbey Road, London
Re-mixed by Joe Jorgenson
Assistant engineers: Andy Hoffman & Don Wershba
Originally mastered by Vlado Meller, CBS Records, New York City

With very special thanks to Frank Oz for his invaluable inspiration and many contributions to this album.



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hum! TM HENSON UNIVERSAL MUSIC

SIDE ONE

CRACK IN THE MIRROR
SUBTLE FORM OF TORTURE
ROSIE THRU THE WOOD
DRIVIN' MUSIC
ELEANOR

SIDE TWO

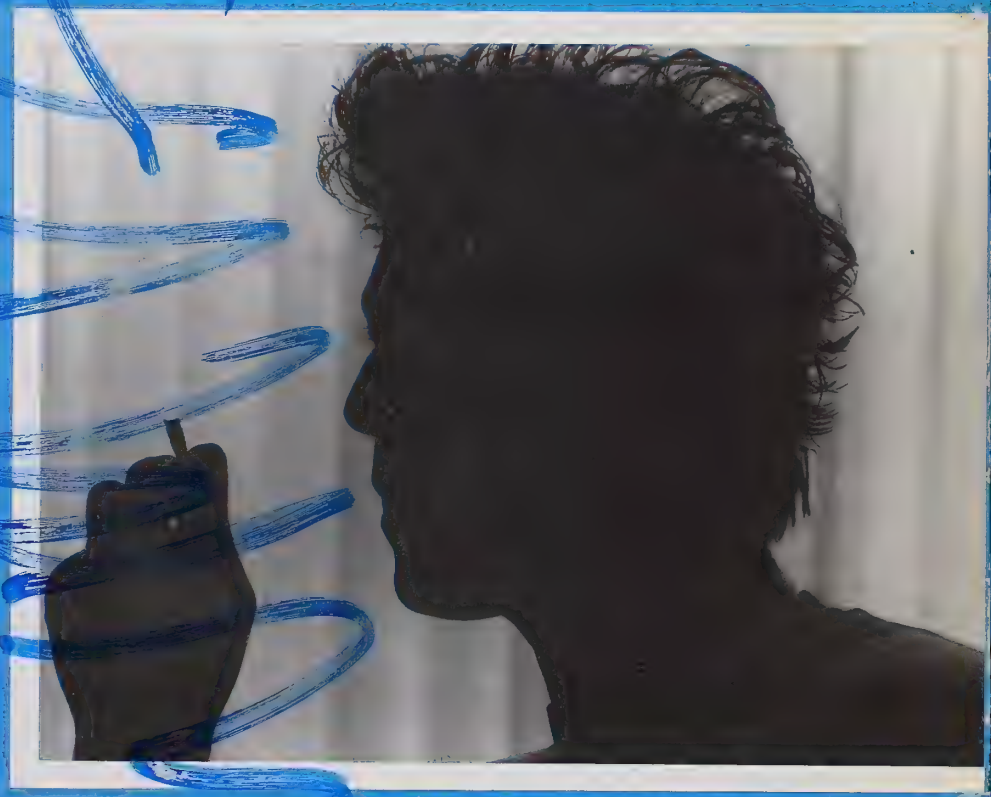
PRETEND
TOKEN OF LOVE
WOUNDED
DON'T START THE RAIN
PERMANENT DISGUISE

All songs by Dean Stefan
© 1987 PAHPULA MUSIC

Recorded on Fostex Portastudio
Produced by: Dean Stefan
Engineered by: Chris Hickey
All instruments and vocals by Dean except: Chris Hickey: Bass on Eleanor, Chorus Guitar on Rosie Thru the Wood, Harmony vocal on Crack, Drivin', Eleanor, Rain
Girl Vocals on Wounded: Mickey Kessler, Chris & Dean
Shoops on Rain: Sandy Scesny & Carol Hickey

Mixdown at Sunswept Studios with John Hoier.
Mastered at EMI by Ron McMaster
Photos by: Bo Gardner
Graphics by Hart

Write to DEAN STEFAN
c/o Sovereign
200 Hudson St.
New York, NY 10013



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3/14/87

Dear Music Director,

This is my self-produced debut album, "Trial and Error". I played all the instruments on it to give it a band sound.

I was the creative force behind the California band, the Spoilers. The excellent press we received always mentioned the songwriting as the band's strong point.

I currently earn my living as a scriptwriter for the T.V. show "Divorce Court"--yes, that's right, "Divorce Court".

I've spent the last two summers on the county fair circuit as a pitchman, where I sold the Incredible Ginsu Knife.

Between the Ginsu and "Divorce Court", I've had some experience with the more amusing side of pop culture. This album, however, is straight from the heart--it's the best thing I know how to do. I've sent it to your station because I appreciate the fact that you play new music.

By the way, any info you could send me regarding clubs, coffeehouses, college facilities, etc., would be really helpful as I'm planning a mini--tour in Spring/Summer.

Sincerely,

Dean Stefan

P.S. I would greatly appreciate a playlist.
My address:
4449 Coldwater Cnyn. #9
Studio City, CA 91604

STEREO
42513

..... HE AIN'T HEAVY .....

HE'S MY BROTHER

Talent... Spirit...Concern... Youth!
Meet the Amplified Version-
a concept of music that says to the soul,
"Jesus is alive- Somebody Cares."
Listen to the Amplified Version...
It's Contagious! ...

"Big" John Hall

SIDE ONE

Needing You—Carol King
I Don't Know Why—Crouch
United We Stand—Bride—Simon/BMI
So Much Higher—Hammer
Put Your Hand—McClellan Beechwood/BMI

SIDE TWO

Teach Your Children—Nash/Living Room/BMI
Come Along—Heaven—Otis/Crouch
It Won't Be Long—Crouch
Get Together—Ray Stevens
Cross Made The Difference—Bennard/Robbins Music
He Ain't Heavy—Neil Diamond

Amplified Version
• Bookings and Reorders
2816 W. 21st St.
Plainview, Texas

Amplified Version—Priss Hammer, Carol Morgan, Karen Martin, Bill Donovan, Fred Llapitan, Rick Hammer, Paul Morgan, Mike Morgan. **Background**—Fred Llapitan—Drums, Gary Lideen—Guitar, Bill Donovan—Bass. **Arrangements**—Rick Hammer.

Recorded at New Life Studios, Spokane, Washington, Producer—Don Ziegler, Engineer—Jim Dahlem.

PERCUSSION — BEV WELCH

BASS — BENTLEY BURGESS

PIANO — TINO ARNAIZ

SUNSATIONAL

SIDE I

NICHOLAS AND ALEXANDER	2.33
SUNSHINE OF MY LIFE	2.13
WILDFLOWER	2.29
KILLING ME SOFTLY	2.42
MOZART	2.55
DAY BY DAY	2.40

SIDE II

ALONE AGAIN (NATURALLY)	2.32
CLAIRE DE LUNE	4.54
SUPERSTAR (MEDLEY)	7.29
AIN'T NO SUNSHINE	3.16
GODFATHER THEME	2.58
ODE TO BILLY JOE	2.36

PHOTOS
DONALD DAVIS
HARRY SIMONS

Produced by Bev Welch

SUNSHINE RECORDS
SOUTHAMPTON WEST

ORIGINAL FILM SOUNDTRACK

outrageous!

1977 FUNKY DISCO + DOWNTEMPO 8-

ORIGINAL MUSIC SCORE BY **PAUL HOFFERT**

STARRING **CRAIG RUSSELL & HOLLIS MCLAREN**

PD-1-6002
polydor

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ORIGINAL FILM SOUNDTRACK OUTRAGEOUS

STARRING CRAIG RUSSELL & HOLLIS MCLAREN

ORIGINAL SCORE BY PAUL HOFFERT

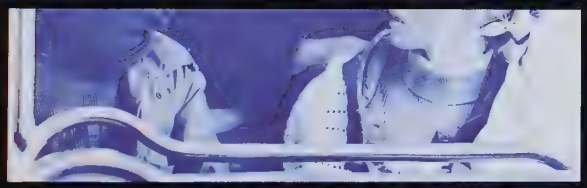
LYRICS BY BRENDA HOFFERT

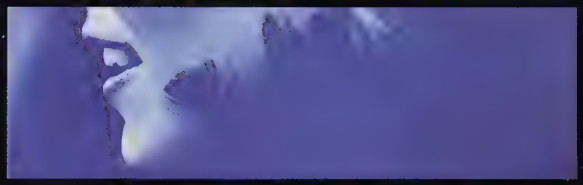
SIDE 1 • LIGAS THEME • IT AIN'T EASY VOCAL BY BRENDA HOFFERT
• LUSTY RUSTY • SOON IT WILL BE CHRISTMAS VOCAL BY
CECILE FRENETTE • STEP OUT VOCAL BY CECILE FRENETTE

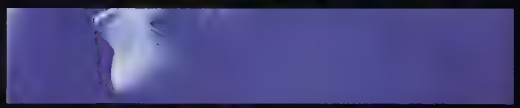
SIDE 2 • FRANKIE AND JOHNNY • DIAMONDS ARE A GIRL'S BEST FRIEND
YONGE STREET MONTAGE • ROBIN'S PARTY THEME (INSTR.)
GIVE MY REGARDS TO BROADWAY • IT AIN'T EASY

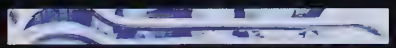
polydor
PD-1-6002
(2394 107)

SIDE 2 CONTAINS MR. RUSSELL'S IMPERSONATIONS OF: W.C. FIELDS, MAE WEST, ROBIN TURNER, CAROL CHANNING, MARLENE DIETRICH, ETHEL MERMAN, ELLA FITZGERALD, PEARL BAILEY, JUDY GARLAND, PEGGY LEE.









PRODUCED BY WILLIAM MARSHALL AND HENK VAN DERKOLK • WRITTEN AND DIRECTED BY RICHARD BENNER • ADAPTED FROM THE BOOK "THE BUTTERFLY WARD" BY MARGARET GIBSON • DISTRIBUTED IN THE UNITED STATES BY HERBERT R. STEINMANN—BILLY BAXTER

ALBUM PRODUCED BY PAUL HOFFERT • ORIGINAL SOUNDTRACK RECORDED AT THUNDER SOUND, TORONTO, CANADA • ENGINEER: PHIL SHERIDAN • RE-RECORDED AND RE-MIXED AT TORONTO SOUND STUDIOS, TORONTO, CANADA • ENGINEERS: TERRY BROWN AND KEN MORRIS • MASTERED AT J.A.M.F., TORONTO, CANADA • ENGINEER: CUB RICHARDSON

SPECIAL THANKS TO: DUSTY COHL, NORMA HURST, OREST OLIJNYK, BERNARD SOLOMON, CLIFF BURNSTEIN, DAVID HOFFERT, BRIAN HOFFERT

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INTRODUCING THE SELECT FEW

SIDE 1

1. *GET READY*
2. *SHE'S A LADY*
3. *EASY LOVING*
4. *STAGGER LEE*
5. *SHARE THE LAND*

FROM LEFT TO RIGHT
GASTON, JACQUES, RALPH, STU, KEN

The Select Few presents

The Select Few is a group of five, four of them brothers. The brothers are from a family of sixteen who moved to Connecticut in 1960 from St. Anne, New Brunswick, Canada. Ken, the only member of the group who is not a brother, is from New Britain, Connecticut.

Gaston, the spokesman for the group, is the third oldest brother. He plays lead and bass guitar and is the lead vocal on "Treat Her Like A Lady", "One Night", "Glad All Over" and "Nice To Be With You".

Stu, the quiet type but still funny and witty, is the oldest brother. The "Buck Owen" of the group, he plays strictly rhythm guitar on this album but also plays lead guitar in other numbers. Stu does the lead vocal in "Easy Loving".

Jacques, a former Marine, is the second oldest brother. He plays the organ and also does the lead vocal on "She's A Lady".

Ralph, the youngest brother, is the drummer. You can hear his fabulous drumming and singing on "Get Ready", "Stagger Lee", "Share The Land", "Mother And Child Reunion", and "Never Been To Spain".

Last but not least is Kenny, who is not a brother but a great asset to the group and accepted as one of the family. He plays lead and bass guitar and also sings background and harmony.

The claves and gourd you hear in the background were done by Eugene, another brother, whose picture does not appear on the album. Eugene is fourteen years of age and a good prospect for a future member of The Select Few.

Now that you have met the Select Few we hope that you will enjoy this album as much as people have enjoyed listening and dancing to their music in the Hartford and Springfield area.

SIDE 2

1. *TREAT HER LIKE A LADY*
2. *ONE NIGHT*
3. *MOTHER AND CHILD REUNION*
4. *GLAD ALL OVER*
5. *NEVER BEEN TO SPAIN*
6. *NICE TO BE WITH YOU*

STEREO COMPATIBLE
CRUZADA DE FE - LP 001

LA CREACION ES BELLA

Cantan: LAS HERMANITAS DEL VILLAR "Esther y Sarita"

Es con sumo agrado que presentamos al pueblo cristiano hispanoamericano las voces internacionales de las hermanitas Esther y Sarita del Villar, de la República Dominicana, lugar donde ellas desarrollan su talento musical-espiritual a través de las cruzadas de evangelismo que dirigen sus progenitores en su país y el extranjero.

El don musical y la unción espiritual con que Dios las ha dotado las conduce en su naciente ministerio de la alabanza al Creador. Ellas están cantando en su país, Puerto Rico, Haiti, New York, Filadelfia y otros estados de Norteamérica, lugares donde viajan con regularidad.

Con esta presentación aparecen recortes sobre informaciones de periódicos dominicanos, que publican las actividades de las hermanitas del Villar. Ellas se congregan en la Iglesia Tavernáculo Evangelístico, que pastorea el Reverendo Víctor Ubiera Liriano. Después de todo lo antes dicho, es muy poco lo que tendré que añadir.

Ahora Esther y Sarita, logran lanzar su tercer disco de larga duración con el título "LA CREACION ES BELLA", una inspiración de quien escribe esta presentación y música de Pedro Silverio. Es un bello mensaje que ensalza las maravillas del Creador. Escuche en meditación este nuevo álbum, en donde la declamadora Nereyda de Del Villar, reaparece con dos poemas que de seguro llenarán su alma de gozo y seguridad.

Periodista GUILLERMO CASTILLO BLANCO
Director de "Avance Musical 74"

GRUPO IMPACTO CRISTIANO
ACOMPAÑAMIENTO MUSICAL
DE MAYAGUEZ, P. R.

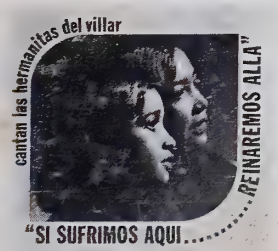
DECLAMADORA:
NEREYDA DEL VILLAR

LADO A

1—LA CREACION ES BELLA (Canta Esther)
(G. Castillo B/P. Silverio)
2—DIME DE TI (Dúo Esther-Sarita)
(A. D.).
3—LEVANTATE MI AMIGO (Poema Nereyda)
(A. D.).
4—SAULO HACIA DAMASCO (Canta Esther)
(A. D.).
5—SUBE ACA (Canta Sarita)
(Israel Santana)
6—CANTAD ALEGRES (Dúo Esther-Sarita)
(Julio Pérez)

LADO B

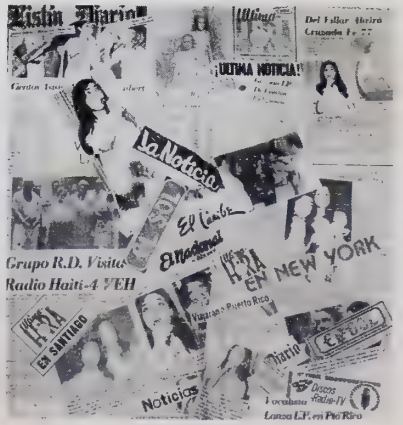
1—NADA ME PODRA APARTAR (Canta Sarita)
(Luis Ríos)
2—AMIGO FIEL (Dúo Sarita-Esther)
(A. D.).
3—EL MAL DE OJOS (Poema Nereyda)
(Enrique Lugo)
4—SU MUNDO (Canta Esther)
(Junior Couventier)
5—Y SERA EL FINAL (Dúo Sarita-Esther)
(A. D.).



ACOMPAÑAMIENTO MUSICAL:—
Grupo Impacto Cristiano, de Mayagüez, Puerto Rico
Luis del Valle, Director Musical.
Ejecutante de Guitarra, órgano, piano y arreglista.
Además participación a dúo con Esther y Sarita.
Bajo . . . Jorge Echevarría Morales.
Batería y Voz hablada . . . Filiberto Pérez y Pérez.
Técnico de Grabación: Salvador Morales P.
(Estudios Fabiola (R. D.)

Haga sus pedidos a: Evang. David del Villar
Grabaciones Religiosas CRUZADA DE FE
Apdo. 42-2, Santo Domingo, República Dominicana.

TELEFONOS: 566-5395
566-1334



pilgrim 20 singers

Larry Bradford	Wichita, Kansas
Lee Brock	Wichita, Kansas
Cathy Burns	Salina, Kansas
Dennis Criser	Omaha, Nebraska
Mike Dunagan	Midland, Texas
Sally Giles	Omaha, Nebraska
Bob Hughes	Wichita, Kansas
David Ingrham	Midland, Texas
Jimmy Kearney	Lawrence, Kansas
Jimmy Minton	Slidell, Louisiana
Colleen Spence	Millard, Nebraska
Gary Williams	Kansas City, Missouri
John Davis, technician	Lawrence, Kansas

BREAKTHROUGH!

Youth around the world seem to be marching, marching in protest of injustice, the draft, and a thousand other things.

PILGRIM 20 SINGERS are marching to proclaim a Christian concept of witness in the Twentieth Century — theirs is a positive protest for a current kind of Christian faith that endures through life at its best and at its worst.

The thrust of PILGRIM 20 is the presentation of Christian witness in the church, in the community, and on campus. Their songs, with beats and themes that BREAKTHROUGH to today, reach out to people who are searching for deeper meaning in life.

Words from their song "Breakthrough" present a challenge to relevant Christian living:

Does anybody work at learning to love?
Do we try to breakthrough to be?
Do we give bread instead of a stone?
I'm gonna' let it begin in me.

Pilgrim 20 Singers are maintained through a non profit corporation known as Pilgrim 20 Incorporated. Howard V. Harrison, Wichita, is president, Clint Dunagun, Lawrence, is vice-president and James E. Dunning, Wichita, is secretary-treasurer.

SIDE ONE:

BREAKTHROUGH	1:48
BY THE TIME I GET TO PHOENIX	2:10
YOU CAN HEAR IT IF YOU TRY	1:45
DID YOU TURN AWAY	2:15
I DIG ROCK AND ROLL MUSIC	2:05
DON'T LET THE RAIN COME DOWN	2:30

SIDE TWO:

ATLANTIC CHARTER	1:05
ODE TO BILLY JOE	3:50
YOU CAN TELL THE WORLD	1:27
KICKS	2:30
FOR WHAT IT'S WORTH	2:50
LET'S GET TOGETHER	2:30

"Great music from radio and television since 1955"

chm RECORDINGS

A division of Southern Baptists' Radio-Television Commission

P.O. Box 12157 / Fort Worth, Texas 76116 / Paul M. Stevens, director

Cover Photo, Tim Fields
Cover Art and Design, Darrell Wood

203.0017

CESAR CAMARGO MARIANO - NELSON AYRES

LADO A

PRISMA (C. C. MARIANO/N. AYRES)	6:05
CIDADE ENCANTADA (N. AYRES)	4:22
CHORO DOS REIS (C. C. MARIANO)	5:35
APRIL CHILD (MOACYR SANTOS)	5:43

LADO B

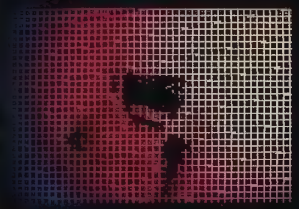
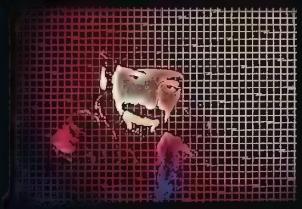
OS BREAKERS (C. C. MARIANO)	4.52
CAPOEIRA (C. C. MARIANO/NELSON AYRES)	1:51
FREVO RASGADO (GILBERTO GIL)	2:56
ULTIMA INSPIRAÇÃO (PETER PAN)	5:00
NOS BAILES DA VIDA (M. NASCIMENTO/F. BRANT)	6:35

PRISMA

PRODUÇÃO: CESAR C. MARIANO.
ASSIST. PRODUÇÃO: ELODI/FLÁVIA RODRIGUES ALVES.
ARRANJOS: CESAR C. MARIANO E NELSON AYRES.
DIREÇÃO MUSICAL: C. C. MARIANO.
TÉCNICO DE SOM: MARCUS VINICIUS.
MIXAGEM: MARCUS VINICIUS E CESAR C. MARIANO.
ASSIST. ESTÚDIO: RONALDO E ROBSON.
DIREÇÃO DE ARTE: ARIEL SEVERINO
CAPA E FOTOS: ARIEL SEVERINO.
ARTE FINAL: LAERTE S. JUNIOR.
GRAVADO NOS ESTÚDIOS "NOSSO ESTÚDIO" - S. PAULO, EM 24 CANAIS

AGRADECIMENTOS:
AOS AMIGOS (QUASE IRMÃOS) EMIDIO, MANI, MARINHO E CRISTINA;
PELA ATENÇÃO E CORAGEM DE JOSÉ MAURÍCIO;
À DEDICAÇÃO DE MARCUS VINICIUS;
À BOA VONTADE DE RONALDO E ROBSON;
ÀS BOAS IDÉIAS E À COMPETÊNCIA DE DINO VICENTI;
AOS GENTIS E SEMPRE AMIGOS: LUCAS, WALTER SANTOS E TEREZA SOUZA;
E À UNIÃO DAS MÃOS E DAS CABEÇAS DOS MUSICOS QUE PARTICIPARAM DESTE PROJETO.

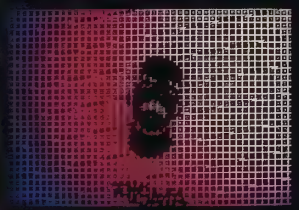
ESTE DISCO É DEDICADO A CLAUDIO BELTRAME.

CESAR C. MARIANO:
PIANO ACÚSTICO.
YAMAHA - CP.80.
DX.7-YAMAHA.
JUNO-106.
KORG-LAMBDA.
DRUMULATOR.
PRO-ONE.
DRUM-COMPUTER - 8000.

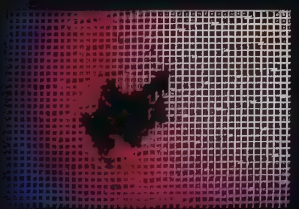
NELSON AYRES:
PIANO ACÚSTICO.
YAMAHA - CP.80.
DX.7-YAMAHA.
JUNO-106.

CRISPIN DEL CISTIA:
DX.7-YAMAHA.
RHODES.
KORG-LAMBDA.
MINI-MOOG.



AZAEL RODRIGUES:
BATERIA ACÚSTICA.
SIMONS DRUM.
PERCUSSÃO.
VIBRAFONE.

JOÃO PARAHYBA:
PERCUSSÃO.



DINO VICENTE:
PROGRAMAÇÃO DE COMPUTADOR.
PROGRAMAÇÃO DE TECLADOS.

MARCUS VINICIUS:
MIXAGEM

stereo

Groove Master Records

SAGITTARIUS

GROOVE MASTER RECORDS

GMRLP05

Groove Master Records

SAGITTARIUS

TRACK ONE

1. NATHAN DAVIS STICK BUDDY
From The Album "IF"

2. JOHNNY GRIFFITH O.D. (OVER DOSE)
From The Album "THE GENEVA CONNECTION"

3. THE FRANK CUNIMOND TRIO CHAMELEON
From The Album "SAGITTARIUS"

TRACK TWO

4. ASTRO SOUNDS FLAMEOUT
From The Album "ASTRO SOUNDS"

5. LOUIS ARMSTRONG THE CREATER HAS A MASTER PLAN
From The Album "ATTENTION"

6. HILTON FELTON THE POWER OF LOVE, (IT'S IN MY HEART)
From The Album "FAMILY AND FRIENDS"

7. LALOMIE WASHBURN BRING MINDS ALIVE
From The Album "COULD IT BE"

1998 GROOVE MASTER RECORDS

GMRLP05

T. C. Atlantic

12014 - MONO EV 102

Eva

FREDDY FREEMAN ROD EATON BOB WELLS JOE KANAN

Wherever we play someone always asks, "Which one is 'T.C.?'" There's nobody named T.C.", we patiently explain, "T.C. isn't anyone's initials."
Then what does T.C. stand for? For some time now we have maintained that T.C. doesn't stand for anything, but some people will not accept that. So, for those who must have a more substantial answer, we propose the following:

"T.C. stands for DEMOCRACY"

"T.C. stands for MOTHERHOOD

"T.C. stands for APPLE PIE"

"T.C. stands for THE FLAG"

Side One

1 - I think it's gonna work out fine (Seneca-Lee)	2'56
2 - Mona (E. McDaniels)	4'06
3 - My babe (Walter)	2'43
4 - Spanish Harlem (Spector-Leiber)	3'25
5 - Once upon a melody (Toby-Stein)	2'00
6 - Don't ask me what I say (P. Jones)	4'11
7 - I love you so, Little girl (Toby-Stein)	1'56
8 - Smokestack lightning (C. Burnett)	4'15

Side Two

1 - Shotgun (A. Dewalt)	3'35
2 - I'm so glad (Freeman-Kanan)	3'05
3 - Stand by me (King Glick)	3'32
4 - Judgement train (H. Nehls-J. Kanan-F. Freeman-R. Wells)	2'36
5 - Shake (S. Cooke)	3'00
6 - Baby please don't go (Morganfield)	1'35
7 - Lovelight (Malone-Scott)	8'42

We sincerely hope that these statements clarify our position for anyone who may have been confused. To those who know us as the fun-loving, care-free, devil-may-care group that we are, T.C. will continue to have the same meaning as it has had in the past: NOTHING.

We wish to take this opportunity to thank the BEL-RAE BALLROOM for their co-operation in making this album possible. We also wish to thank all of you who came that night to watch and listen and laugh. Without your help we would have played much better.

T.C. Atlantic

TECHNICAL DATA The techniques used in recording this album were much more complex than anything that has been tried in this area. To properly mix the sound on location all the studio amplifiers, limiters, etc., were fed through a specially built mixing system into an Ampex four-track master recorder. The four tracks were used for drums-instruments-voices-crowd, respectively. A total of nine microphones were used to properly capture the entire performance which was then brought back to the studio for editing and remixing. With the help of the band, the four tracks were then blended together to achieve the desired sound. No fancy tricks were necessary to "doctor" the sound, and therefore the sound that you hear is the same sound heard at the dance. We then must contend that this is the only "live" sounding rock and roll album to come out of this area . . . . but then why not??? T.C. happens to be a very "alive" group.

F.G.L. 15, rue de l'Amiral Roussin - 75015 Paris. Tél. : (1) 734.15.14

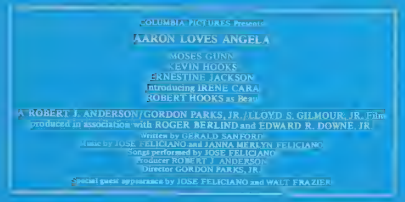
~Olav Basoski~

Samplitude Vol.4

B
~ Olav Basoski ~
Samplitude Vol.4
A1. Easy Piecy Japaneesy 7'03
A2. The Prize (Olav's Ultradub) 5'50
B1. House Of Wood 6'03
B2. Keep On Dancin' 8'01
All tracks written, produced & mixed by Olav Basoski
Published by Blo Music
Made in Holland

Jose Feliciano–Angela

JOSE FELICIANO


COLUMBIA PICTURES Presents
AARON LOVES ANGELA
MOSES GUNN
KEVIN HOOKS
ERNESTINE JACKSON
Introducing IRENE CARA
ROBERT HOOKS as Beau
A ROBERT J. ANDERSON/GORDON PARKS, JR./LLOYD S. GILMOUR, JR. Film
produced in association with ROGER BERLIND and EDWARD R. DOWNE, JR.
Written by GERALD SANFORD
Music by JOSE FELICIANO and JANNA MERLYN FELICIANO
Songs performed by JOSE FELICIANO
Producer ROBERT J. ANDERSON
Director GORDON PARKS, JR.
Special guest appearance by JOSE FELICIANO and WALT FRAZIER

PRODUCED BY JANNA MERLYN FELICIANO AND JOSE FELICIANO

RECORDING & REMIX ENGINEER: RICK RICCIO
CO-ENGINEER: JIMMY TARBUTTON
RECORDED AT: MOTHER MUSIC SOUND RECORDERS, ORANGE, CALIFORNIA
MASTERING: ARTISAN SOUND RECORDERS
MANAGEMENT: MOTHER MUSIC MANAGEMENT, 415 NORTH TUSTIN AVENUE, ORANGE, CALIFORNIA 92667

SPECIAL THANKS TO: MARC TURK, LARRY UTTAL AND OUR WHOLE PRIVATE STOCK FAMILY, HENRY LEWY, BOB & PAM McDONALD, BURL HECHTMAN, DAVID BROKAW, ANNE "PEG" ZEMLICKA FOR HER HOME COOKING, GEN LOMBINO, JUDY GOLDNER, GYNGER HOOVER, JEAN SAFFO, JACK STONE, GARY NICKEL, CHERIE THEAKSTON, JOHN GUERIN, GORDON PARKS, JR., CHARLES MOORE.

COVER ILLUSTRATION: GEORGE STAVRINOS
ALBUM DESIGN: NEIL TERK & CO.
ART DIRECTION: BEVERLY WEINSTEIN & JANNA MERLYN FELICIANO

SIDE ONE

ANGELA (6:22)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocals, Guitar, Congas JOSE FELICIANO
Drums, Percussion LARRY BROWN
Bass SCOTT EDWARDS
Keyboards DAVID PAICH
Strings SID SHARP & HIS MAGIC STRINGS
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

I'VE GOT A FEELING (2:43)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass REINIE PRESS
Keyboards LARRY MUHOBERAC
Percussion PAULINHO MAGALHAES
Timbales WILLIE BOBO
Horns TOM SCOTT, JACKIE KELSO, LEW McCREARY, GARY GRANT, CHUCK FINDLEY, VINCE DeROSA, RICHARD PERISSI
Horn Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

SWEET STREET (4:10)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums DAVID KEMPER
Keyboards/Clavinet LARRY MUHOBERAC
Bass SCOTT EDWARDS
Siren RICK RICCIO
Horns TOM SCOTT, JACKIE KELSO, LEW McCREARY, GARY GRANT, CHUCK FINDLEY, VINCE DeROSA, RICHARD PERISSI
Girls Vocals GWEN EDWARDS, ANITA SHERMAN, ALEX BROWN
Spoken Voices CYNDI GRECCO, BOB HEINLEIN
Horn Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

NIRVANA (Part I, Part 2) (5:48) (2:43)
(Jose Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass SCOTT EDWARDS
Keyboards DAVID PAICH
Percussion JOHN GUERIN
Strings SID SHARP & HIS MAGIC STRINGS
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

SIDE TWO

WHY (3:24)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass REINIE PRESS
Keyboards LARRY MUHOBERAC
Percussion PAULINHO MAGALHAES
Timbales WILLIE BOBO
Horns TOM SCOTT, JACKIE KELSO, LEW McCREARY, GARY GRANT, CHUCK FINDLEY, VINCE DeROSA, RICHARD PERISSI
Horn Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

MICHAELANGELO (3:36)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Guitar, Bass JOSE FELICIANO
Drums LARRY BROWN
Keyboards DAVID PAICH
Percussion PAULINHO MAGALHAES
Strings SID SHARP & HIS MAGIC STRINGS
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

SALSA NEGRA (5:17)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar, Bass, Congas JOSE FELICIANO
Drums LARRY BROWN
Keyboards DAVID PAICH
Percussion PAULINHO MAGALHAES
Timbales WILLIE BOBO
Arrangement JOSE FELICIANO

AS LONG AS I HAVE YOU (6:31)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass SCOTT EDWARDS
Keyboards DAVID PAICH
Strings SID SHARP & HIS MAGIC STRINGS
Harpist STELLA CASTELLUCCI
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

JOHN GUERIN APPEARS THROUGH THE COURTESY OF CARIBOU RECORDS

PS 2010

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"WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution."

ANGELA

(Jose Feliciano and Janna Merlyn Feliciano)

Angela, do you really love me
Or is this a game you play
Can I believe the tender words you say
Or, is this my final day with you, Angela

Do you remember that night you told me that you loved me so
You held me tight as if you'd never let me go.
What do I know of you, Angela

[illegible]

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I'VE GOT A FEELING

[illegible]

I got a feeling, deep down in my soul.
I got a feeling, I'm about to lose control
I wanna share this feeling with everyone I meet
I wanna clap my hands and I wanna move my feet.

I got a feeling, deep down in my soul.
[illegible]

Clap your hands, Baby, and rock around the clock.
We re gonna keep on rockin' until the day is near.
[illegible]

I can feel it, yes, indeed.
I can feel it, all goin' through me.
I can feel it, I can feel it.

I got a feeling, deep down in my soul, I said.
I got a feeling, I'm about to lose control
I wanna share this feeling with everyone I meet
I wanna clap my hands and I wanna move my feet.
I got a feeling, deep down in my soul.
Yeah.

I can feel it; listen to me.
I can feel it, OOOh, goin' all through me.
I can feel it.
Ay, ye, ye, yeah.

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SWEET STREET

(Jose Feliciano and Janna Merlyn Feliciano)

Gonna put you on sweet street, treat you right.
[illegible]
I keep my friends in the pink, gonna make ya feel fine.
You don't want my sugar, there's others waitin' in line.

'Tho I'm no doctor, I can ease the pain.
When the desert is dry, I bring the rain down.

I got a chocolate woman, Makes a dead man feel.
[illegible]
I can make a deaf woman hear a little baby talk.
You know she heard me by the way she walks.

'Tho I'm no doctor, I can ease your pain.
When the desert is dry, I bring the rain down.

Give you all my money, you be takin' me down.
Hittin bottom on sweet street, spread your honey around.
I take care of my business, in this jungle town.

'Tho I'm no doctor, I can ease the pain.
When the desert is dry, I bring the rain down.

Gonna put you on sweet street, treat you right.
Satisfy you, Mama, just like you was white.
I keep my friends in the pink, gonna make ya feel fine.
You don't want my sugar, there's others waitin' in line.

'Tho I'm no doctor, I can ease your pain.
When the desert is dry, I'll bring the rain down.

Do it, do it.
I'm gonna do it to'ya, darlin'
Do it, Sweet, sweet . . .

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WHY

(Jose Feliciano and Janna Merlyn Feliciano)

Why can't they see
That a love like ours was meant to be.
Oh darlin', why, can't they see,
That a love like ours was meant to be.

I was thrown into this crazy world
And I never had me the love of a girl.
You came and showed me that love could be found.
No one's got the right to tell me
I can't have you around.

Why, can't they see
That a love like ours was meant to be.
Oh darlin', why can't they see
That a love like ours was meant to be.

I was born in an old tin shack
And all I had, Lord, is what I carried on my back.
But Daddy told me, "Son, don't be no fool,
When you're on your own, please obey the golden rule."

Why, why, why, can't they see
That a love like ours was meant to be.
[illegible]
That a love like ours was meant to be.

Oye me negrona, oye cosa buena,
[illegible]

I want to know now, I want to know
Why does this world have to be so mixed up.
I love you and I've got to have you, darlin'.
Why can't they see
That a love like ours was meant to be.
[illegible]
That a love like ours was meant to be.

Oye me negrona, oye me mulatta,
Oye que yo me voy para gosar alla
Hey, hey, hey.

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SALSA NEGRA

(Jose Feliciano and Janna Merlyn Feliciano)

Alli viene el Negro, alli viene el Negro, mulatta.
Alli viene el Negro, alli viene el Negro, mulatta.

That's what they say when he comes around here
To see you every night.
Because the people here don't like him,
They say his color, girl, ain't right.

Well, alli viene el Negro, alli viene el Negro, mulatta.
Alli viene el Negro, alli viene el Negro, mulatta.

It's not exactly custom in the island from where you come,
For you to go with a man like that.
A man who can make you black.

Alli viene el Negro, alli viene el Negro, mulatta.
Alli viene el Negro, alli viene el Negro, mulatta.

Alli viene el Negro, alli viene el Negro, mulatta.
Alli viene el Negro, alli viene el Negro, mulatta.

Every time he comes around here
Everybody puts you down.
They say, "What you doin' with a man like that?"
Even though he is no clown.

He is going to leave you
Just like he left her.
All the girls he's had in town.
Everybody sure don't like him
'Cuz you know his skin is brown.

Alli viene el Negro, alli viene el Negro, mulatta.
Alli viene el Negro, alli viene el Negro, mulatta.

Oo -la -la -a -a
Oo -la -la -a -a.

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AS LONG AS I HAVE YOU

[illegible]

Well, I've heard those very words before
And I asked myself why
Do I feel like I could die
My baby didn't need me
My baby don't love me.

Baby, Baby don't you break my heart
Baby, Baby, or you'll tear me apart.
Oh Baby,
Just say that you need me.
Just say that you love me.

And I'll give my life to you; anything you say I'll do
As long as I have you.

[illegible]
My Baby don't love me.

But I love you more than life itself.
I live for you.
It would break me in two, if you didn't need me,
If you didn't love me.

Baby, Baby, don't you break my heart
Baby, Baby, or you'll tear me apart.
Oh Baby
Just say that you need me.
Just say that you love me.

And I'll give my life to you; anything you say I'll do.
As long as I have you.

All my life ----- I'll give it to you.
All my life ----- I'll give it to you.
All my life ----- I'll give it to you.

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[illegible] 57 STREET, NEW YORK, NEW YORK 10019

DO IT ON THE RADIO

RAB's 1970 On-Air Campaign To Sell Radio!

And To Celebrate Radio's 50th Anniversary,

The History Of Radio In Sound... To Play At Business Meetings And In Your Presentations

Created By

Chuck Blore Creative Services

DO IT ON THE RADIO

These are the commercials—which use Radio to sell Radio—which generated such tremendous interest and enthusiasm when we previewed them at broadcaster meetings around the country.

"Do It On The Radio" is the great pay-off line in these new on-air commercials, which are the latest in RAB's continuing drive to encourage stations to use their own facilities to impress advertisers with the creative impact and coverage of Radio.

These new "Do It On The Radio" commercials can also be an excellent way to celebrate and promote the 50th anniversary of our great medium in 1970.

In the past RAB has employed the talents of Bob and Ray and Stan Freberg in our "sell Radio with Radio" commercials. Continuing that great creative tradition, we commissioned Chuck Blore Creative Services to produce the campaign, and the results on this disc speak (and sing) for themselves. Chuck Blore is one of the new breed of West Coast commercials creators. He has put together outstanding, productive Radio commercials for such diverse advertisers as AT&T, Taystee Bread, and Chicken Delight.

Chuck Blore

About The "Do It On The Radio" Commercials

These commercials—bright, fast-paced, musically memorable—can be played as they are, may also be edited to virtually any length. They cover many facets of Radio's selling ability, and feature statements on Radio advertising from executives as impressive and influential as Tom Dillon, BBDO President.

9 On-Air Spots

(1) The Grand Ballroom: Sound recreation of the ANA/RAB Workshop in New York including a solid endorsement of Radio's ability to surmount the boredom barrier.

(2) Radio Advertising Story: How Radio helped Smucker's Jams and Jellies go from $13 million to $51 million in sales in less than 10 years is reported matter-of-factly by company spokesman. Also taped live at the ANA/RAB Workshop.

(3) To Enlist The Imagination: Exciting, nostalgic, fast-paced history of Radio in 60 seconds, emphasizing that old Radio shows are more memorable than today's Tv fare.

(4) Radio Is King: A big, booming, production that proclaims: "Radio is King of the media."

(5-9) Arrangements of the "Do It On The Radio," including a straight instrumental bed which allows Radio personalities to ad lib their own endorsements of Radio.

Schedule these nine great spots straight through the year, at times when they'll do the most good, when they reach advertising executives.

The Flip Side... Radio's First 50 Years In Three Exciting Sound Montages

☐ A history of Radio in less than 12 minutes, the voices, sounds, events, and living history as it was broadcast over the last 50 years.

☐ A covey of commercials from the first groping attempts to the sophisticated, intelligent messages of today. Dramatizing the great strides we've made to reach consumers.

☐ A panorama of America's popular songs and performers of the past five decades; reflecting our changing musical tastes over the years.

These three sound histories (which can't be played on the air) take on special significance in 1970, Radio's 50th anniversary year. Radio executives should use them at meetings, lunches, dinners, speeches, etc.—as dramatic proof of Radio's unique and spectacular service to America over its first 50 years.

RADIO ADVERTISING BUREAU, INC.
555 Madison Ave., New York, N.Y. 10022 (212) 688-4020
230 North Michigan Ave., Chicago, Ill. 60601 (312) 372-4620
5455 Wilshire Blvd., Los Angeles, Calif. 90036 (213) 938-2721
Boulevard Center Building, Detroit, Mich. 48202 (313) 872-7220

GUIDEPOSTS SPOTS WITH FRAN ALLISON & BUD COLLYER

50 bright moments of wisdom for your public service programming

GUIDEPOSTS SPOTS

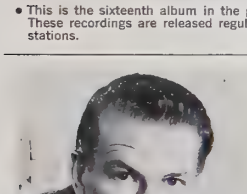
WITH FRAN ALLISON & BUD COLLYER

50 Inspirational Nuggets
From Guideposts Magazine

GUIDEPOSTS RECORDS

ABOUT THIS ALBUM

- Guideposts Spots are short inspirational quotations from some of the world's great thinkers and from the Bible. They are presented here by TV and radio stars Fran Allison and Bud Collyer.
- This album contains 50 guideposts to successful living—including on Side Two some 20 selections of readings from the Psalms. Because of their brevity—15-60 seconds in length—many radio stations are finding Guideposts Spots ideal for programming daily Monday through Friday.
- These spots have been produced exclusively for use by radio stations in public service programming. They are to be broadcast without commercial sponsorship.
- This is the sixteenth album in the growing "Guideposts Library of Inspiration." These recordings are released regularly—on request—to more than 2800 radio stations.



Each day Monday through Friday television stations in some 200 cities nationwide air Bud Collyer's panel show "To Tell The Truth." Bud, however, has not always enjoyed such wide exposure. As a young man he set out to be a lawyer, but after two years working as a law clerk for "a fast $15 a week and desk space" he switched to broadcasting — and his star has risen steadily ever since. After hosting "Cavalcade of America," Bud assumed his most enjoyable role as an actor — 14 years as "Superman." Later he moved into television as M.C. and producer of "Beat The Clock." He and his wife make their home in Greenwich, Connecticut.

Fran Allison started her career as a school teacher, but her talents as a singer soon led her to Chicago and a place as one of the 'regulars' on Breakfast Club. Best known, of course, for the warmth, charm and fun she brought to NBC's famous television show, "Kukla, Fran and Ollie," Fran lately has appeared on The Today Show, The Tonight Show, The Perry Como Show, as well as being guest panelist on "Password" and "The Match Game." Currently she and the Kuklapolitan Players are preparing five CBS TV specials and two NBC Children's Theatre specials — all of them to be aired in some 250 cities. Fran and her husband live in Englewood, New Jersey.

WHAT IS GUIDEPOSTS MAGAZINE?

- Guideposts Magazine is an independent, non-profit, monthly publication read by an audience of 7,000,000 each month.
- The magazine contains personal experience stories which show how men and women from all walks of life have found strength, courage and hope through their belief in God.
- It is interfaith, interdenominational.

Other albums available to radio stations are:

- *Christmas Stories from Guideposts* — Irene Dunne & Dick Van Dyke
- *Guideposts for Living* — Mary Martin & Norman Vincent Peale
- *Guideposts to Happiness* — Catherine Marshall & Art Carney
- *Guideposts to Freedom* — Kate Smith & Dr. Peale
- *Guideposts to Courage* — Mrs. Billy Graham & Roger Williams
- *Guideposts for Busy Housewives* — Marge Champion & Colleen Evans
- *Guideposts from the World of Sports* — Carol Heiss & Red Barber
- *Guideposts for Everyday Living* — Mrs. N. V. Peale & Robert Young
- *Guideposts Spots, Vol. I* — Anita Bryant & Dr. Peale
- *Guideposts Spots, Vol. II* — Catherine Marshall & Red Barber
- *Guideposts Spots, Vol. III* — Barbara Britton & Bobby Richardson
- *Sudden Peril* — June Lockhart & Joel McCrea
- *Spirit Lifters, Vol. I* — Dr. Peale
- *Spirit Lifters, Vol. II* — Dr. Peale

For a complimentary copy of any of these albums, write Guideposts, Radio-TV Services, 3 West 29th St., N.Y., N.Y. 10001

SIDE ONE

BAND		TIME
1	GENERAL MAC ARTHUR: "Youth is not a time of life; it is a state of mind. Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul. Worry, doubt, self-distrust, fear and despair — these bow the heart and turn the spirit back to dust. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair."	:44
2	BOOKER T. WASHINGTON: "I have learned that success is to be measured not so much by the position that one has reached in life as by the obstacles which he has come while trying to succeed."	:21
3	LINCOLN: "I have felt His hand upon me in great trials and submitted to His guidance, and I trust that as He shall further open the way, I will be ready to walk therein, relying on His help and trusting in His goodness and wisdom."	:25
4	BENJAMIN FRANKLIN: "In this life it is the working man who is the happy man. As for money, money never made a man happy yet, nor will it. There is nothing in its nature to produce happiness. The more a man has, the more he wants. You may rely upon the proverb of that wise man — who said, 'Better is little with the fear of the Lord, than great treasure, and trouble therewith'."	:34
5	HENRY VAN DYKE: "Never believe anything bad about anybody unless you positively know it to be true; never tell even that, unless you feel that it is absolutely necessary — and that God is listening while you tell it."	:24
6	ELBERT HUBBARD: "The essence of genius in this life is demonstrated by the man who takes the lemons that Fate hands him and starts a lemonade stand with them."	:15
7	DR. CHARLES MALIK: "Success in life is neither fame, wealth nor power. Success is seeking, knowing and obeying God. If you seek, you will know. If you know you will love, and if you love you will obey."	:29
8	THOMAS CARLYLE: "The man who sings at his work is superior to any of those who follow the same pursuit in silent sullenness. He will do more in the same time — he will do it better — and he will persevere longer."	:23
9	HARRY EMERSON FOSDICK: "There is no more searching test of a man, than the way he behaves when he has to pass through a prolonged period of disappointing failures. Then comes the real proof of the man. Achievement, if a man has the ability is a joy; but to take hard knocks and then come up smiling and trying — this is perhaps the deepest test of character."	:32
10	THOMAS JEFFERSON: "I hold the precepts of Jesus Christ as delivered by Himself, to be the most pure, benevolent, and sublime which have ever been preached to man."	:17
11	JOSEPH HAYDN on the gladness in his music: "When I think upon God, my heart is so full of joy that the notes dance and leap from my pen; and since God has given me a joyful heart, it will be pardoned me that I serve Him with a cheerful spirit."	:33
12	PETER MARSHALL: "Forbid, Lord, that we should fall in love with 'things'. Then shall we be saved from tyranny of possessions. . . . Give us, the courage to simplify our lives. So may we be mature in our faith . . . In Thy name, who alone can give us moderation and balance and zest for living, we pray."	:33
13	ANONYMOUS: "There are so many fine things which you mean to do some day, but the only time that is surely yours is the present. This is the time to forgive the fault of a thoughtless friend, to speak a word of appreciation, to sacrifice self a little more for others. Today is the day to use your God-given abilities and make your life worthwhile."	:32
14	EMERSON: "Happiness is a perfume you cannot pour on others without getting a few drops on yourself."	:17
15	An anecdote from the life of author JOHN RUSKIN	:42
16	BISHOP FULTON SHEEN: "In this life we become what we love. If we love what is base, we shall become base; but if we love what is noble, we become noble. Hence the importance of the right kind of ideals and the right kind of heroes. Our Lord said, 'Where your treasure is, there is your heart also'."	:30
17	HENRY WARD BEECHER: "If you want your neighbor to see what God's spirit will do for him, let him see what it has done for you."	:17
18	THOMAS MACAULAY: "In this world the measure of a man's real character, is what he would do if he knew he would never be found out."	:16
19	EDWARD EVERETT HALE: "I am only one, but still I am one. I cannot do everything, but still I can do something; and because I cannot do everything I will not refuse to do something that I can do."	:25
20	ANONYMOUS: "If someone were to pay you ten cents for every kind word that you have spoken about people, and collect five cents for every unkind word, would you be rich or poor?"	:20
21	SAMUEL SMILES: "Hope is like the sun, which, as we journey towards it, casts the shadow of our burden behind us."	:18
22	MARK TWAIN: "In this world grief can take care of itself; but to get the full value of joy you must have somebody to divide it with."	:15
23	SAMUEL TAYLOR COLERIDGE: "Happiness in life is made up of minute fractions — the little, soon forgotten charities of a kiss or a smile, a kind look, a heartfelt compliment, and the countless infinitesimals of pleasurable and genial feeling."	:25
24	An anecdote from the life of BILLY GRAHAM	:35
25	PETER MARSHALL: "In this world it will not permit troubles to come upon us, unless He has a specific plan by which great blessing can come out of the difficulty."	:19
26	SCHWEITZER: "One thing I know: the only ones among us who will ever be really happy in this world are those who will have sought and found how to serve."	:18
27	STEVENSON: "In every part and corner of our life, to lose oneself is to be gainer; to forget oneself is to be happy."	:17
28	HENRY WARD BEECHER: "Every man should keep a fair-sized cemetery in which to bury the faults of his friends."	:18
29	THEODORE ROOSEVELT: "In this life it is far better to dare mighty things, to win glorious triumphs, even though checkered by failure, than to live in a gray twilight that knows neither victory nor defeat."	:20
30	CHRISTOPHER MORLEY: "If we had suddenly that we had five minutes left to say all we wanted to say in life, every telephone booth in the land would be occupied by people calling other people to stammer that they loved them."	:24

SIDE TWO

BAND		TIME
1	Psalm 69: "I will praise the name of God with a song; I will magnify him with thanksgiving . . . you who seek God, let your hearts revive. For the Lord hears the needy and does not despise his own that are in bonds."	:26
2	Psalm 100: "Make a joyful noise to the Lord, all the lands! Serve the Lord with gladness! Come into his presence with singing! Know that the Lord is God! It is he that made us, and we are his, we are his people, and the sheep of his pasture. Enter his gates with thanksgiving and his courts with praise! Give thanks to him, bless his name! For the Lord is good; his steadfast love endures forever, and his faithfulness to all generations."	:46
3	Psalm 9: "The Lord is a stronghold for the oppressed, a stronghold in times of trouble. And those who know thy name put their trust in thee, for thou, O Lord, hast not forsaken those who seek thee."	:27
4	Psalm 106: "Praise the Lord! O give thanks to the Lord, for he is good; for his steadfast love endures forever! Who can utter the mighty deeds of the Lord; or show forth all his praise? Blessed are they who observe justice, who do righteousness at all times!"	:31
5	Psalm 18: "I love thee, O Lord, my strength. The Lord is my rock, and my fortress, and my deliverer, my God, my rock, in whom I take refuge, my shield and the horn of my salvation, my stronghold. I call upon the Lord, who is worthy to be praised, and I am saved from my enemies."	:37
6	Psalm 118: "This is the Lord's doing; it is marvelous in our eyes. This the day which the Lord has made; we will rejoice and be glad in it."	:27
7	Psalm 25: "Make me to know thy ways, O Lord; teach me thy paths. Lead me in thy truth, and teach me, for thou art the God of my salvation; for thee I wait all the day long."	:26
8	Psalm 103: "Bless the Lord, O my soul, and forget not all his benefits who forgives all your iniquity, who heals all your diseases, who redeems your life . . . who crowns you with steadfast love and mercy, who satisfies you with good as long as you live so that your youth is renewed like the eagle's."	:34
9	Psalm 1: "Blessed is the man who walks not in the counsel of the wicked, nor stands in the way of sinners, nor sits in the seat of scoffers; but his delight is in the law of the Lord, and on his law he meditates day and night. He is like a tree planted by streams of water, that yields its fruit in its season, and its leaf does not wither. In all that he does, he prospers."	:37
10	Psalm 91: "He who dwells in the shelter of the Most High, who abides in the shadow of the Almighty, will say to the Lord, 'My refuge and my fortress; my God, in whom I trust.' For he will deliver you from the snare of the fowler and from the deadly pestilence; he will cover you with his pinions, and under his wings you will find refuge; his faithfulness is a shield and buckler. You will not fear the terror of the night, nor the arrow that flies by day, nor the pestilence that stalks in darkness, nor the destruction that wastes at noonday."	:53
11	Psalm 23: "The Lord is my shepherd, I shall not want; he makes me lie down in green pastures. He leads me beside still waters; he restores my soul. He leads me in paths of righteousness for his name's sake. Even though I walk through the valley of the shadow of death, I fear no evil; for thou art with me; thy rod and thy staff, they comfort me. Thou preparest a table before me in the presence of my enemies; thou anointest my head with oil, my cup overflows. Surely goodness and mercy shall follow me all the days of my life; and I shall dwell in the house of the Lord forever."	:60
12	Psalm 95: "O come, let us sing to the Lord; let us make a joyful noise to the rock of our salvation! Let us come into his presence with thanksgiving; let us make a joyful noise to him with the songs of praise! For the Lord is a great God, and a great King above all gods. In his hand are the depths of the earth; the heights of the mountains are his also. The sea is his, for he made it; for his hands formed the dry land. O come, let us worship and bow down, let us kneel before the Lord, our maker! For he is our God."	:49
13	Psalm 27: "The Lord is the stronghold of my life; of whom shall I be afraid? When evildoers assail me, uttering slanders against me, my adversaries and foes, they shall stumble and fall. Though a host encamp against me, my heart shall not fear; though war arise against me, yet I will be confident. One thing have I asked of the Lord, that I will seek after; that I may dwell in the house of the Lord all the days of my life."	:48
14	Psalm 86: "For thou, O Lord, art good and forgiving, abounding in steadfast love to all who call on thee. Give ear, O Lord, to my prayer; hearken to my cry of supplication. In the day of my trouble I call on thee, for thou dost answer me."	:32
15	Psalm 28: "Blessed be the Lord! For he has heard the voice of my supplications. The Lord is my strength and my shield; in him my heart trusts; so I am helped, and my heart exults, and with my song I give thanks to him. The Lord is the strength of his people."	:31
16	Psalm 105: "O give thanks to the Lord, call on his name, make known his deeds among the people! Sing to him, sing praises to him, tell of all his wonderful works! Glory in his holy name; let the hearts of those who seek the Lord rejoice! Seek the Lord and his strength, seek his presence continually! Remember the wonderful works he has done."	:40
17	Psalm 34: "The eyes of the Lord are toward the righteous, and his ears toward their cry. The face of the Lord is against evildoers, to cut off the remembrance of them from the earth. When the righteous cry for help, the Lord hears, and delivers them out of all their troubles. The Lord is near to the broken-hearted, and saves the crushed in spirit."	:36
18	Psalm 73: "Thou shalt guide me with thy counsel, and afterward receive me to glory."	:20
19	Psalm 66: "Come and hear, all you who fear God, and I will tell what he has done for me. I cried aloud to him, and he was extolled with my tongue. If I had cherished iniquity in my heart, the Lord would not have listened. But truly God has listened; he has given heed to the voice of my prayer. Blessed be God, because he has not rejected my prayer nor removed his steadfast love from me."	:40
20	Psalm 55: "Cast your burden on the Lord, and he will sustain you; he will never permit the righteous to be moved. But thou, O God, wilt cast them down into the lowest pit; men of blood and treachery shall not live out half their days. But I will trust in thee."	:36

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ALL MDSE
SOLD AS IS
1.95
MICHAEL ROZAKIS & YORGOS
SO MUCH LOVE

MICHAEL ROZAKIS & YORGOS

MICHAEL ROZAKIS *is a gifted, young arranger and conductor who has won most applause wielding the baton in Europe. His career is studded with outstanding performances on numerous television shows, radio programs, and festivals which have covered the entire spectrum of music from Bach to Rock. In one season alone, he arranged and conducted the orchestras for "Jesus Christ Superstar", "The Merry Widow", and "Sweet Charity".*

*For this album, Michael Rozakis conducts an orchestra of twenty pieces on music by "**YORGOS**". Ten tunes composed by "Yorgos" were selected for a unique blend of easy listening and dancing. As a listener will soon discover, his music is enjoyed world-wide because of its melodic quality and mood-enhancing attributes. "Yorgos" has won many festival awards in Europe and several of his hit tunes are favorites in the posh discos of the Old Continent.*

All Selections: Alto-Panama/Starfox Publishing (BMI)
Recorded at Polysound Studios
**Recorded at Columbia Studios & Re-Mixed at Polysound Studios, Nakis Petridis conducting "Whispers" and "Dawn of Love"*
Editing & Transfer Engineer: Hamilton Underwood
Mastering at Masterfonics by Jim Loyd
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Produced in the U.S.A. by Alexander Janoulis

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SO MUCH LOVE

Side 1

"So Much Love"
"One and Only"
"Nina"
"Fleury"
*** "Dawn of Love"**

Side 2

*** "Whispers"**
"Don't Ask for too Much"
"I Went Along"
"Love Games"
"I Buy Myself Flowers"

DANCE-A-THON/HOTTRAX RECORDS ST#1425

Pontifical High Mass
celebrated by
His Eminence, Joseph Cardinal Mindszenty
at
St. Louis Cathedral
St. Louis, Missouri

June 21, 1974

Side One

Entrance hymn and greeting
Kyrie
Gloria
First Reading
Responsorial Psalm
Gospel
Cardinal Mindszenty's Sermon
"Generation Gap"

Side Two

Cardinal Mindszenty's Sermon
(continued)
Sanctus
Consecration
Agnus Dei
Communion
Communion Song: *O Sacrament Most Holy*
Blessing
Recessional

•

DR. MARIO SALVADOR
Concert Organist
Organist and Director of Music at the St. Louis Cathedral

Participating Choirs

St. Louis Archdiocesan Priests' Choir
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The Pontifical Boys' Choir

"Continue your activities helping to save mankind from a great danger. This effort will bring down the blessing of Heaven on your life and on your noble aim. With my blessing for the leaders and for all members."

+ Joseph Card. Mindszenty

Who we are

The Cardinal Mindszenty Foundation is a non-profit educational organization which provides reliable information on the problems posed by atheistic Communism. It was founded in 1958 by Reverend C. Stephen Dunker, C.M., a missioner who upon his expulsion from China by the Communists and his return to the United States, resolved to alert his fellow-Americans to the threat of Communism.

The Foundation was named in honor of His Eminence, Joseph Cardinal Mindszenty of Hungary who is a world-wide symbol of uncompromising resistance to Communism.

With continued growth and expansion, the Cardinal Mindszenty Foundation now has members in all 50 states and is the only national organization of Catholics and others dedicated to the principles expressed by Pope Pius XI in his famous encyclical on atheistic Communism, Divini Redemptoris.

What we do

TEACH... the facts on Communism, its current propaganda, methods and goals. Thousands of study groups across the United States, in clubs, churches, among friends, and students have been formed to explain the insidious nature of Communism.

LITERATURE... on secularism, atheism, Fatima, modern reading and textbooks is available for schools, churches, meetings and individuals. Concise, easy to read, informative leaflets are distributed widely.

PUBLISH... the monthly MINDSZENTY REPORT which covers timely topics such as the radical feminist and anti-life movements, exploitation of religion, detente, infiltration in the media; and THE RED LINE which analyzes what the Communists are saying in their literature, periodicals and documents. A forecast of the headlines to come.

BROADCAST... "Dangers of Apathy" weekly over 110 radio stations, a lively 15-minute interview program. It presents experts on all aspects of Communism and is provided without charge as an educational service to the public.

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SPECIAL SERVICES & EVENTS...

- The Speakers List recommends over 100 eminently qualified men and women whose talks on all aspects of Communism interest audiences from coast-to-coast. Many of them speak from first-hand experience with Communism in Europe, China, Cuba, or as former F.B.I. agents.
- The Film Library contains excellent choices of professionally produced films, filmstrips and slides which give the truth about Communism, its espionage system, history and development.
- The annual Leadership Conference offers training, updated information and opportunity for spiritual renewal and encouragement in the battle against militant atheism. Freedom Awards are given each year to outstanding CMF members.
- A constant theme throughout CMF's work is dependence upon God, prayer and penance in order to overcome the forces of evil.

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We invite you to join the Cardinal Mindszenty Foundation and become a part of our important educational apostolate to establish a firm faith and secure freedom under God.

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The Cardinal Mindszenty Foundation is governed by the Cardinal Mindszenty Council whose membership is limited to Cardinals, bishops, priests and religious who have lived under Communism in some part of the world. The following Council members have had first-hand experience with Communists in China, Hungary, Lithuania, Ghana, Vietnam, Laos, Korea, Tibet or Cuba:

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P-18049

RECORD ALBUM NUMBER 9

Los Angeles TIMES says of Campus Crusade:
"No movement of our time is likely to have a healthier effect on the religious life of America."

CAMPUS CRUSADE FOR CHRIST

presents

side one
CHRISTIAN MATURITY

side two
CHRIST, OUR LIFE

Dr. Richard C. Halverson

Dr. Richard C. Halverson, pastor of the Fourth Presbyterian Church in Washington, D.C., received his Bachelor of Science degree from Wheaton College, Bachelor of Theology from Princeton Theological Seminary and Doctor of Laws from Wheaton College.

Dr. Halverson has held important positions with many well-known Christian organizations. He has been Associate Executive Director of International Christian Leadership, Inc.; Director of Forest Home Christian Conference Grounds; and Minister of Education at the First Presbyterian Church of Hollywood, California, to name a few.

Dr. Halverson is a member of the Campus Crusade for Christ Executive Board; a life member of Sertoma Clubs International; President of Concern, Inc., a charitable foundation; Vice-President of World Vision, Inc.; and a member of numerous other boards.

Dr. Halverson's speaking assignments have taken him around the world many times. In 1948 and 1949 he was invited to address the university students of China under the auspices of the Church of Christ in China. In 1954 through 1960 he spoke to many Pastor's conferences in Korea, Japan, Formosa, Hong Kong, the Philippines, Indo-China, and Indonesia as a member of the World Vision team.

He is the author of the book CHRISTIAN MATURITY; "PERSPECTIVE," a weekly letter to businessmen; and a contributing editor of CHRISTIANITY TODAY.

Questions to consider as you listen to the lecture, "Christian Maturity"

1. **What causes a "fed-up" Christian?**
2. **What is the secret of Christian growth?**
3. **What is the distinction between the righteousness of God and self-righteousness of a Christian?**

WHAT IS CAMPUS CRUSADE FOR CHRIST?
Campus Crusade for Christ is a student Christian movement designed to present the message of Jesus Christ to collegians throughout the United States and the world. This work began at the University of California at Los Angeles in 1951 and has since spread across America and into other countries.

PHILOSOPHY - Campus Crusade places a strong wholesome emphasis on the great historic doctrines of the Christian faith, including the diety of Jesus Christ, His atoning death for our sins, and the inspiration and authority of the Scriptures. Campus Crusade makes personal evangelism, the local church, and Christian discipleship of prime importance in its ministry.

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William R. Bright, Founder and Director of Campus Crusade for Christ International

RESULTS - Many thousands of students have heard the claims of Christ through representatives of Campus Crusade. Having committed their lives to Him, thousands are now experiencing a full and abundant life. Hundreds of these are engaged in taking Christ to the world.

GOAL - It is the goal of Campus Crusade to present the message of Christ to the collegians of the world in order to bring each student to a personal knowledge of Jesus Christ and commitment to Him as Saviour and Lord.

CAMPUS CRUSADE RECORD MINISTRY -
The messages contained on this record are a part of a series of recorded lectures presenting "What Christians Believe." Many outstanding scholars and leaders in the Christian world have collaborated in this significant undertaking to make the claims of Christ and the great doctrines of the Christian faith available to the collegians of all lands.

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Major Ian Thomas

Major Ian Thomas born and educated in London, England, has made twenty-two missionary journeys throughout the continent of Europe. These trips have been made possible through the Capernwray Missionary Fellowship of Torchbearers, of which Major Thomas is founder and general director. This interdenominational Christian youth movement, which operates in many countries, has won many young people to Christ.

Major Thomas entered Christian work at the age of nineteen, having become a Christian at the age of twelve. During World War II he was commissioned in the British Territorial Army and served his country in major campaigns in Europe, North Africa, and the Near East. In 1947 he was released into the Reserve, to which he still belongs.

Major Thomas has made many trips to the North American continent where he is much sought after as a speaker on college campuses, at Bible conferences, and other Christian groups in both the United States and Canada. He has also conducted meetings in the Fiji Islands, New Zealand, Australia, Japan, Northern Rhodesia, and the Belgian Congo.

Questions to consider as you listen to the lecture, "Christ, Our Life"

1. **Who is able to live the Christian life?**
2. **What is the Divine provision given to enable Christians to live supernatural lives?**
3. **How do we appropriate His adequacy in every circumstance?**

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Cover photo courtesy of Hap Byers Studio

What does it mean to sing the Gospel? It means getting up at 5:00 in the morning and breaking your neck trying to get ready with your eyes half closed. It means carrying amps, mikes and countless other odds & ends into a camper that just isn't big enough. It means traveling down the highway, getting lost, and arriving minutes before you go on.

Most of all, it means standing in front of a packed house and telling the good news about a man named Jesus. It means watching people, young and old, give their life to Christ. It means tears rolling down your face while the words of the song forms a lump in your throat. It means meeting teens & young people after the concert, who have a thousand questions that need answers. It means friends & faces you some how never seem to forget. It means coming home, collapsing on the sofa, exhausted but happy and ready for the next concert, where you start all over again. At least that's what it means to us, THE SINGING HUTSONS.

Roger 21, who is the organist of the group, can be found, when not singing or playing the organ, driving his red convertible with his white German Shepherd in the bucket seat next to him.

Sissy 17, is the "shorty" of the group. Although under 5 foot tall, she can burst out a song as good as anyone twice her size. Like some people have said, she's the rose between two thorns.

Steve 18, is the tall talented one of the group. He can be found almost anywhere with a guitar trying to write a song, or rearranging an old one.

Then there's the occasional heart warming song by Mom & Dad. They always seem to be there with their advise, suggestions and most of all, with their Love & Backing.

Singing the Gospel means all of this. It means standing on stage in front of a crowd of people, singing songs of Christ, Love, Salvation, and Heaven. It means singing the TRUTH.

Roger Sissy
Steve

TRUTH

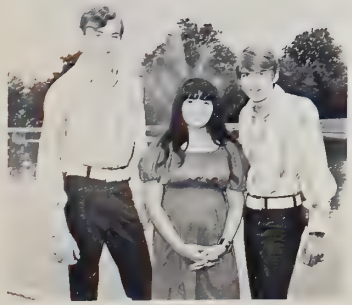
The Singing Hutsons

SIDE ONE

1.	REDEMPTION DRAWETH NIGH	2:43
2.	AFTER CALVARY	3:03
3.	TOO MUCH TO GAIN TO LOSE	2:54
4.	I SHOULD HAVE BEEN CRUSIFIED	2:56
5.	PUT YOUR HAND IN THE HAND	2:14

SIDE TWO

1.	THESE HANDS OF MINE	2:39
2.	WISH WE'D ALL BEEN READY	2:20
3.	FATHER'S TABLE GRACE	3:27
4.	SHELTERED IN THE ARMS OF GOD	3:44
5.	EXACTLY WHAT I NEED	2:31



CREDITS:

Tim Short - Drums
Eddie Drake - Lead Guitar
Dan Burton - Piano & Bass Guitar

ENGINEER - PHIL BURKHARDT

Recorded and Manufactured by RITE RECORD PRODUCTIONS, INC., Cincinnati, Ohio 45215

From Left to Right: Greg McGlaughlin, Saxophone; Bob Culton, Sousaphone; Geoff Bergen, Trombone (Pep Band Chairman); Richard Burfield Percussion; Angelo Benjamin, Clarinet; Jeff Greenstein, Trumpet; Alfred Lofton, Bairtone; Dennis Weinel, Trumpet; Linda Laing, Percussion; Jean LaRose, Flute; Ken Young, Trombone; Peter Clark, Percussion, Gary LaDue, Trumpet; Mark Wardlow, Saxophone; Kim Combs, Trombone; Lisa Gaines Flute; Rick Lind, Percussion; Victor Brunnmeier, Trumpet; Jim Jeffers, Saxaphone; Mark Sanders, Saxophone

Side I

Joshua
I Can Feel It
See Rock City
Soul Town
Shaft
Does Anybody Really Know What Time It Is?
Mod Squad
No Matter Shape
War Chant

Side 2

Beginings
Mane
Superstar
Outa-Soul-Outa-Sight
California Dreamin
Basin Street Blues
The High Chaparal
Geraldine Honey
Fight Song(Cardinal&Gray)

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THE MIRACLE OF DOLPHINS

ORIGINAL COMPOSITIONS FOR SOLO PIANO

SUNDOWN OCEANS SPARKLE
CHOP AND RIPPLE
WAVES WASH WATER

IN THE DISTANCE
BREAKERS GAIN MOMENTUM
CRASH VOLCANIC SHORES

HIGH TIDES RUSH
WITH URGENT FORCE
AS WE REMEMBER.

DOLPHINS DREAM AWAKE
ALL DAY LISTENING
THROUGH PULSING SEAS

CLICKING MORTALS ECHO
DISTANT DOLPHIN TONES
ENCIRCLING THE WORLD

EXTRA NEWS ABROAD
QUICKLY SPREADS RUMORS
WE'VE MADE CONTACT.

ANCIENT MUSIC CALLS
BELOW THE WAVES
WE HEAR WHALES

RINGING SONIC GONGS
DOWN SUBMARINE TERRAINS
CRY OUR NAMES

AROUND AQUATIC ZONES
WISE DOLPHINS SING
O HUMAN BEING.

The above poem may be read in these directions:
1. The stanzas down
2. The stanzas across
3. Line by line across the stanzas

THE MIRACLE OF DOLPHINS was composed and recorded in Hawaii and is dedicated to Dolphins, Whales and People everywhere.

Cover: DOLPHIN DREAM
An original oil painting by
ANDREW ANNENBERG, 1982.

The Hawaiian Islands are viewed from the southeast. On the far left horizon rises the "BIG ISLAND" of Hawaii with **MAUNA KEA**, highest mountain on earth when measured from its base at the ocean floor. Next to it looms the summit of **MAUNA LOA**, greatest mass of any mountain in the world. Beyond... the small island on the right horizon is **MAUI**, with a cloud drifting around **HALEAKALA**, our planet's largest dormant volcano.

SIDE ONE

1.	THE MIRACLE OF DOLPHINS	(8:02)
2.	TWO DOLPHINESQUES An underwater glide.	(4:40)
3.	DOLPHIN DREAM	(9:16)

SIDE TWO

1.	ODE TO A BLUE MOON	(9:36)
2.	WHALE SONG Humpback whales singing in Hawaiian waters, re-composed note for note by Paul Lloyd-Warner.	(:43)
3.	VISIONS OF THE WHALES	(6:48)

CREDITS

Recorded at Commercial Recording, Honolulu, Hawaii, 1983.
Produced by Paul Lloyd-Warner and Daniel Susott
Recording Engineer: Donn Tyler
Editing: Willy Wilhelm
Humpback Whale sounds recorded 1979 © by The Pacific Whale Foundation.
Front Cover Design: Andrew Annenberg
Liner Design: Jeffrey Whitten

The following persons are deeply acknowledged for their loving support and generosity: Daniel Susott, Meva Warner, Stan Cargman, Greg Bond, Eva Margolus, Joanne Muchelle, Stacy Mills, Camille and Roger Gouldberg, Darrel and Rachael Rhea, William O. Statton, Ann Caston and George Kindler (in memoriam).

Please send for catalog of other albums recorded by Paul Lloyd-Warner available on cassette.

WM-101 **Waterfall Music** for Solo Piano
WM-103 **Zen Waterfall** for Piano and Shakuhachi with Eliot Joshu
WM-105 **Lemurian Sunrise** for Piano and Electric Violin with Steve Kindler

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SUGAR & SPICE
THE CRYAN' SHAMES
Sugar and Spice
I Wanna Meet You
We Could Be Happy
/ Hey Joe
Get Out Of This Place
Again /
Frankin's Almanac
He Don't Care
If I Needed Some

Stereo—CS 9389
Mono—CL 2589

COLUMBIA

SUGAR & SPICE
THE CRYAN' SHAMES

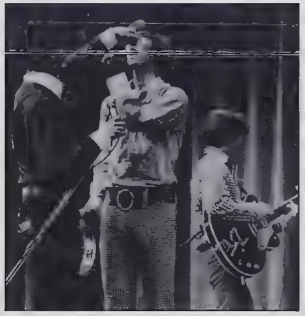
The Cryan' Shames
Tom Doody (Toad)—21, Lead Singer
Jim Pilster (J. C. Hooke)—19, Tambourine
Dennis Conroy—18, Drums
Jerry Stone (Stonehenge)—21, Rhythm Guitar
Jim Fairs—18, Lead Guitar
Dave Purple (Grape)—21, Bass, Organ, Harpsichord

Toad, Grape (Bass),
Stonehenge (Rhythm Guitar)

Stonehenge, Denny

Toad (Lead Singer)

The Cryan' Shames "Live" in Concert



Toad, J. C. Hooke, Stonehenge

Jim Fairs (Lead Guitar)

An MG Production
Cover Photography—Don Bronstein
Recording Date—25, 26 August, 1966
Liner Photography—Rich Dienethal, River Grove, Illinois
Cover photo taken at "The Sweet Tooth" in Pipers Alley, Old Town, Chicago
Clothing courtesy of "The Man at Ease," Old Town, Chicago
This album is dedicated to Fred Bohlander
Cryan' Shames National Fan Club
P.O. Box 136
Hinsdale, Illinois

Side 1

SUGAR AND SPICE (2:28—ASCAP)
WE COULD BE HAPPY (2:32—BMI)
HEAT WAVE (2:07—BMI)
WE'LL MEET AGAIN (2:07—ASCAP)
BEN FRANKLIN'S ALMANAC (1:56—BMI)
SHE DON'T CARE ABOUT TIME (2:58—BMI)

Side 2

HEY JOE (2:39—BMI)
(Where You Gonna Go)
IF I NEEDED SOMEONE (2:19—BMI)
JULY (1:33—BMI)
I WANNA MEET YOU (2:08—BMI)
WE GOTTA GET OUT OF THIS PLACE (3:40—BMI)

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FRESH FRUIT
Casey Kelly

EKS-75040 STEREO

SIDE ONE

SILVER MESSAGE/MAKING BELIEVE/RUN AWAY/POOR BOY/FOR MISS JULIE

SIDE TWO

YOU CAN'T GET THERE FROM HERE/ESCAPING REALITY/RESIGN YOURSELF TO ME/VISITING AN OLD FRIEND

ARRANGED AND PRODUCED BY CASEY KELLY/PRODUCED AND ENGINEERED BY RICHARD SANFORD ORSHOFF

[illegible] DRUMS—RUSSELL KUNKEL/KEYBOARD—CRAIG DOERGE/GUITARS—CASEY KELLY

[illegible] Pete—Pedal Steel on "SILVER [illegible] AL Garth—Fiddle on "A GOOD LOVE IS LIKE A GOOD SONG"

[illegible] Concertina on "A GOOD LOVE IS LIKE A GOOD SONG" [illegible]—Lead Guitar on "YOU CAN'T GET THERE FROM HERE"

Casey—Mouth Horn [illegible] YOURSELF TO ME"

RECORDED AT CRYSTAL SOUND RECORDING STUDIO, Hollywood, Calif.

. . . OFF THE RECORD:

Terry Fletcher, Julie Didier, Joe Holzman, Russ Miller, Merlin Greene, Jackson Browne, Miss Tana, John Sebastian, Plas Johnson and all you other nice people!

DIRECTION: SCHEFTMAN AND LARSON, INC. Photography: FRANK BEZ/Art direction and design ROBERT L. HEIMALL

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SILVER METEOR
By Casey Kelly and Jeffrey Comanor

Workin' in the juke joints of this town too long
City big time on my brain
Down at Main Street station, my friends wave good-bye
As me and my guitar, we climb on the northbound train.

Come on, Silver Meteor
We gotta get away from here
I'm bound to go.

Come on, Silver Meteor
We gotta chase that city's glow
I've got to know
Just what could be for a backwards boy like me.

Got aboard the most expensive pullman car
Tried to make 'em think I'd go in style
I'm sleepin' with my feet propped up on my guitar
Tryin' to catch a catnap half way hangin' in the aisle.

Dumped off at the station had to stand in line
Just to get out of the rain
Ev'rywhere I looked were cases just like mine
So me and my guitar, we got right back on the train.

Come on, Silver Meteor
We gotta get away from here
I'm bound to go

Come on, Silver Meteor
We gotta leave the city's snow
I think I know
Just what should be for a backwards boy like me.

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MAKING BELIEVE
By Casey Kelly

He's in from Bigs-burg
And she comes from Small-mediocreville.
His line is plastic
And she teaches grade school and takes the pill.

Making believe
Each has reality rolled up their sleeve
Making believe
What they give, they receive.

He has a family
And she has an urge to be someone's wife
He wants a good time
And she wants a piece of his phony life.

Making believe
Hiding from truth behind yarns that they weave
Making believe
What they give, they receive.

He writes her name down
And she says she'll meet him tomorrow night
He leaves for Next-town
As she asks some other man for a light.

Making believe
Neither one sees who was really deceived
Making believe
What they gave, they received.

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RUN AWAY
By Casey Kelly

The stars are bright and the moon is high
The whole town's sleepin' except you and I
The time is right, come on, girl, let's fly
If I wait much more, I'll just die.

Come be with me the time is now
You can be free, girl, I'm tellin' you how
Slip into your clothes and out of your door
Ain't this what we've been waiting for.

Come on and run away
Run away
Come on and run away
Run away

Your daddy's sound asleep and your mama don't care
I've come to get you and we're goin' somewhere
Your mama is ugly and your daddy is poor
But we won't have to wait anymore.

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POOR BOY
By Casey Kelly

Well, I'm just a poor boy wanderin' through
There's holes in my pockets, (there's) rocks in my shoes
I've nothin' to give you, nothin' to lend
As long as you live, though, you got you a friend.

Oo, Baby, a poor boy's love is a sweet thing
Oo, Baby, a poor boy's life is a free thing

Yes, I'm a poor boy, a poor boy, indeed
But I don't want nothin', I got what I need
All of my lovin' is all I can give
I'm livin' to love you, I'm lovin' to live.

If you feel lazy down in your mind
Don't ya get crazy, I'll make you feel fine
Just look for the magic, your dreams will come true
'Cause I've got the power and you've got it, too.

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FOR MISS JULIE
By Casey Kelly

I've seen you crying, lonely and blue
I've watched you trying things I knew you couldn't do
I stood there helpless, watching all your plans fall through
I knew how much you hurt from wantin'
'Cause, Darlin', that's how much I wanted you.

Yes, I've seen you searchin' off in the sky
I've known that certain faraway look in your eye
I stood there helpless, knowing you were helpless, too
I knew how much you needed someone
'Cause, Darlin', that's how much I needed you.

Now I see you laughin', bent right in two
I watched it happen and I'm so glad for you
I stand here helpless, even though my dreams come true
And I know how much you must have loved that man
'Cause, Darlin', that's how much I love you.

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A GOOD LOVE IS LIKE A GOOD SONG
By Casey Kelly

I was a lonely solo voice in the crowd
Just whistling sadly with my head always bowed
I hadn't anything of which to be proud
And then I saw her and my heart sang out loud
Oh . . .

A good love is like a good song
It grows on you 'til it's so strong
It never leaves you, it never goes wrong
You know a good love is like a good song.

We introduced ourselves, my heart simply soared
We walked and talked about the things we adored
Within the rhythm of the rain as it poured
I heard the echo of an old familiar chord
It said . . .

I said I loved her and she said she loved me
To me those words were like a symphony
We were the happiest duet you'll ever see
'Til I found out we loved in three-part harmony
And . . .

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YOU CAN'T GET THERE FROM HERE
By Casey Kelly

Rollin' down the road with an oversized load
It was kinda hard to steer
I was drinkin' thermos coffee, chewin' salt water toffee
My mind was bright and clear.

When wakin' from a nap, Richard opened up a map
And he shouted from the rear
"I can see where we wanna go
But, you can't get there from here."

I know where I wanna go
But you can't get there from here
Yeh, I know where I wanna go
But you can't get there from here.

The place I wanna be
Is a mile ahead of me to the rear
And I know where I wanna go
But you can't get there from here.

Pullin' into town, law enforcement flagged us down
So we quickly hid the beer
He was goin' through our bags 'til he saw the license tags
That were dated last year.

So he threw us all in jail when we hollered 'bout our bail
He just grinned from ear to ear
He said, "I know where you wanna go
But you can't get there from here."

When we finally got to Jackson, we were eighth billed attraction
In the biggest show all year
And the local group on stage kept their singer in a cage
And the drummer played by ear.

Well, I met a local girl and my head began to whirl
'Til she whispered in my ear
She said, "I know where you wanna go
But you can't get there from here."

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ESCAPING REALITY
By Casey Kelly

Ev'ry night I go to bed afra'd I'm gonna die
Praying to the sky that I'll survive
Mornings when I wake up, there's sunlight in my eye
I turn and wonder why I'm still alive.

So ev'ry now and then I steal away
To a place I know not far away.

You can find me on a tropic island
Sailin' on a crystal sea
Blue sky above
As happy as I can be.

In my own milk and honey pioland
Sleepin' underneath a tree
Dreamin' of love
Escaping reality.

Waitin' gets me crazy, so I'm never there on time
Half out of my mind, constantly
Hurry up and wait until it's time to stand in line
My glasses left behind and I can't see.

So when these troubles chase my smiles away
I go to a place that's miles away.

I've considered ev'rybody else before myself
On the list I'm twelfth priority
I've given up most ev'rything I had in search of wealth
Lost my mental health and sanity

So, if as I sit talking in this chair
You look into my eyes and I'm not there

You'll know I'm headed for a tropic island

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RESIGN YOURSELF TO ME
By Casey Kelly

Ain't no place you can hide I can't find you
Ain't no place you can go I won't see
Lest you forget, my dear, let me remind you
Girl, you may as well resign yourself to me.

Ain't no door you can lock I can't get through
Ain't no place you get that I won't be
If you're marooned in space, I'll come and get you
Girl, you may as well resign yourself to me.

Don't think you fool me
With that trench coat and those shades
I'm gonna wrap my arms around you
Like two gooey old bandaids

Ain't no cab you can take that I can't follow
I'm gonna buzz 'round your head like a bee
You may elude me tonight, but come tomorrow
Girl, you may as well resign yourself to me.
Girl, you may as well resign yourself to me.

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VISITING AN OLD FRIEND
By Casey Kelly

Sure is good to visit you again
Do you still remember way back when?

We grew our hair long and we
Did lots of things wrong we tried
So hard to belong to ourselves.

Time must have taught us
As we learned to laugh and play
And nobody caught us
So I guess we got away.

You get me crazy, things you're
Into amaze me, and my
Face still betrays me when I smile.

Exchanging new tunes
Back and forth on one guitar
Say who were you lovin' then
In the backseat of whose car?

Thanks for the coffee, yes, I'll
Try to play softly, oh, I
Know she must be awfully tired.

I'll turn the light out
You can go on up to bed
Got a tune to write out
Before it leaves my head.

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WRITTEN AND SUNG BY CASEY KELLY
PRODUCED AND ENGINEERED BY
RICHARD SANFORD ORSHOFF
BASS—LELAND SKLAR
DRUMS—RUSSELL KUNKEL
KEYBOARD—CRAIG DOERGE
GUITARS—CASEY KELLY

Assistant Engineer, David DeVore
Sneaky Pete—Pedal Steel on "SILVER METEOR"
Al Garth—Fiddle on "A GOOD LOVE IS LIKE A GOOD SONG"
Danny Cohen—Accordian on "A GOOD LOVE IS LIKE A GOOD SONG"
Jim Messina—Lead Guitar on "YOU CAN'T GET THERE FROM HERE"
Casey—Mouth Harp on "RESIGN YOURSELF TO ME"

RECORDED AT
CRYSTAL SOUND RECORDING STUDIO, Hollywood, Calif.

DIRECTION: SCHIFFMAN AND LARSON, INC.

. . . OFF THE RECORD:
Terry Fletcher, Julie Didier, Jac Holzman, Russ Miller,
Marlin Greene, Jackson Browne, Miss Tana, John Sebastian,
Plas Johnson and all you other nice people!

Note: Due to a special effect, Escaping Reality cannot properly be reproduced monaurally. Of course it will reproduce in stereo playback.

Photography FRANK BEZ
Art direction and design ROBERT L. HEIMALL

EKS-75040 STEREO

THE ORIGINAL MOTION PICTURE SOUNDTRACK

Requiem

01. LA BOCA DI CIELO
02. CONSEGUENZE
03. VISTA ALL'OSPEDALE
04. IL FUNERALE DI BONNIE
05. MORTE SUL TRENO
06. E' LA COLPA NEI SUONI SOGNI
07. CONSEGUENZE (ALTERNATE)
08. SHOOTOUT
09. INCUBI E SOGNI
10. SANTIFICATO (END TITLES)
11. "IN PARADISIUM DEDUCANT TE ANGELI"

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David Buskin
He Used To Treat Her

SIDE ONE

ANOTHER TIME*

Why don't you make us both some coffee
if you're really gonna stay,
I need a drink of something when you look at
me that way,
Your dress is long and pretty; it's been
draggin' in the dust,
Is this something that we want to do or
something that we must?

Chorus
And I can feel it going
All the sleeping of my body and my mind
And I need to be knowing
Am I gonna fall in love another time?
Do I have to fall in love another time?

Well, I'm staring in my coffee like it was a
crystal ball,
I guess that I don't want to meet your eyes and
talk about it all,
I'm looking for some comfort, but it isn't in
my cup,
Are you sure you want me next to you the
moment you wake up?

Chorus

At the bottom of the coffeepot you always find
the grounds,
I'd like to find my own instead of chasing
round and round,
And every book I've ever read has got some
kind of end,
Just to say the story's over, and it won't be
by again.

Chorus

Personnel: Bass—Mike Leech/Drums—Kenny Buttrey/Piano—David Buskin/Electric Guitar—Reggie Young/Acoustic Guitars—David Buskin, Teddy Irwin

TRAILS

Trails
Opening off of a clearing
Trails
Making you make up your mind
Trails
All of your dreams are appearing
Trails
What were you hoping to find?

Trails
And every one like a riddle
Trails
They unexpectedly bend
Trails
And only you in the middle
Trails
And only you at the end

Trails
Look at them twisting and turning,
And you asking everyone where they go,
But babe, look at what passes for learning,
Hey, didn't you know that you know?

So many chances to lose you
Trails
What if it's not what you need?
Trails
Winding around to confuse you
Trails
You follow the life that you lead

Well, that's you skipping away like a dancer
You touching your hand to the sky
You struggling over an answer
It won't do; try seeing a speck in your eye

Trails
Opening off of a clearing
Trails
Making you make up your mind
Trails
All of your dreams are appearing
Trails
What were you hoping to find?

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Percussion—Jimmy Maeulen/Keyboard—Jon Stroll/Acoustic Guitars—Teddy Irwin, David Buskin/Electric Guitar—Bob Mann/Background Vocals—David Buskin, Florence Warner

EDEN*

Eden leaves, and I go flying,
I am always trying not to fall behind,
Here she lies; look at Eden sleeping,
What's this watch I'm keeping;
Am I out of my mind?

Chorus
Eden,
You never give a warning
Are you sailing in the morning
on the tide?
Eden,
Have you ever thought of bending?
Is there any kind of ending
to this ride?
Eden just decides to go,
Well, I do not know what is in her head,
But the midnight calls, they always come,
And they pull me from a lonely bed.

Chorus

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Percussion—Jimmy Maeulen/Keyboard—Jon Stroll/Acoustic Guitars—Teddy Irwin, David Buskin/Electric Guitar—Bob Mann/Strings arranged and conducted by Glen Spreen

FEEL A LITTLE LONELY

I woke up in the morning, I was freezing,
But I still felt the fire in my brain,
My blood keeps running just behind the season,
I sit out in the sun and pray for rain.

Chorus
And I feel a little lonely, and I want to
travel on,
Looking further out the window every day,
Yes, I feel a little lonely; I will miss you when
I'm gone,
But I been missing you a long time anyway.

I went to bed last night. I had been drinking,
I was having trouble standing on my own,
But it didn't work; it didn't stop me thinking,
It didn't make me feel like I was home.

Chorus

Personnel: Bass—Norbert Putnam/Drums—Alan Schwartzberg/Piano—David Buskin/Guitars—Teddy Irwin/Conga—Robert Charles/Arp—Glen Spreen

EVERY NIGHT AND DAY*

The circus came to town today,
I went and hung around today,
Hoping that a clown would make me smile,
But nothing seemed to turn me on,
I guess my circus days are gone,
I ain't been into smiling for a while.

Chorus
And I don't want to go and I don't want to
stay,
I wish that I could wish myself away,
And I don't know what I'm looking for,
But I do know, baby, more and more,
I think about you every night and day.

I watched them setting up the show,
And I thought about the way to go
From place to place and never settle down,
And about the ties that you don't make,
The lonely feeling when you wake up
Every morning in a different town.

Chorus

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Piano—Jon Stroll/Acoustic Guitar—Teddy Irwin/Electric Guitar—Bob Mann/Percussion—Jimmy Maeulen

SIDE TWO

HE USED TO TREAT HER

He used to treat her like a sailor treats a lighthouse,
Make her shine for him while he put out to sea,
But a sailor is an orphan of the water,
And a lighthouse is a lonely place to be.

Hear the crying in the lowland and the highland
Hear the sighing of the young becoming old
Say a prayer for all the sisters of the island
And another for the brothers of the road.

He used to treat her like a miner treats a mountain,
Boring in to find the secret of her heart,
And when she would not give it up, then he got angry,
And they could not live together or apart.

Hear the crying in the lowland and the highland
Hear the sighing of the young becoming old
Say a prayer for all the sisters of the island
And another for the brothers of the road.

Personnel: Bass—Norbert Putnam/Percussion—Farrell Morris/Guitars, Piano, Tape Box—David Buskin/Sounds—Teddy Irwin, Glen Spreen/Recorders—Billy Puett

SOLO*

In this whole damn town
There is no one knows me,
When the sun goes down,
The streets get lonely,
Me and all the cars
And the couples passing,
Going by the bar,
I can hear them laughing, I'm

Chorus
Solo, solo,
Isn't anyone to play with,
Solo,
Waiting around for the night to end,
Working on a
Solo, solo,
Isn't anyone to stay with,
Solo,
Baby, I'm down, and I need a friend.

Well, I'm really gone
And my head is spinning
And I'm turning on
At the sight of women,
Don't know what to do,
Drinking up my money,
Can I talk to you?
Are you with somebody?
I'm

Chorus
Solo, solo,
Isn't anyone to play with,
Solo,
Waiting around for the night to end,
Working on a
Solo, solo,
Isn't anyone to stay with,
Solo,
Baby, I'm down, and I need a friend.

Personnel: Bass—Mike Leech/Drums—Kenny Buttrey/Electric Guitar—Doug Yankus/Acoustic Guitar—Teddy Irwin/Electric Piano—Bobby Woods/Piano—David Buskin/Sensual Sounds by The Red Tornado

IN YOUR SONGS

I turned the record player off, and I went inside and watched her softly sleeping,
No, not sleeping,
As I looked, she blinked and stirred, and she said so low that I barely heard,
"You're hiding, and I'm seeking,"
She said, "After all is said and done,
Guess I know you well as anyone,
And I've watched you in the times when things go wrong,
And you hardly ever let it show,
And you're pretty good, but did you know
That you always put the crying in your songs?"

She said, "I know you'll never lack the words,
And you have the need, and you got the urge to say it,
But you don't say it,
You're dry-eyed when the sorrow comes,
You wait until tomorrow comes,
Then you sing it, and you play it,
And I watch your face when the music starts,
And I watch your eyes at the saddest parts,
And there's something for a moment; then it's gone,
And I know you stay, and I know you care,
But it's almost like you don't need me there,
Cause you're crying all alone inside your songs."

Well, there was nothing I could say to her,
She'd heard the songs the way they were intended,
Intended,
You sing the song, and then you're done,
You sing the song, and when it's been sung,
It's over and it's ended,
But looking in my eyes, she said,
"When the music stops and the strings are dead,
Did you know my heart is where your tears belong?
You can cry to me, my singing man,
Anytime you want, anytime you can,
Cause it's hard for me to find you in your songs."

Then I went back outside, and I wrote this other song.

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Percussion—Jimmy Maeulen/Keyboard—Jon Stroll/Acoustic Guitars—David Buskin, Teddy Irwin/Electric Guitar—Bob Mann/Strings arranged and conducted by Glen Spreen

OH, WHAT A FEELING

We spend a lot of hours angry,
Sometimes I'd leave her if I could,
We live in darkness when we're going wrong,
But when we're good,
When we're good, then

Chorus
Oh, what a feeling she gives to me
Shine that light so brightly make a blind man see
Oh, what a feeling, yeah, she gives to me.

The times she offers mind and body,
And all I'm wanting is a hand,
When I just need to know I'm not alone,
She understands,
She understands, and then

Chorus

Oh, she gives to me.
You don't know what she gives to me.
Well, the words I can find, they just won't say
What I do have a mind
But I don't have a way
To tell you

Chorus

Personnel: Bass—Norbert Putnam/Drums—Alan Schwartzberg/Piano—David Buskin/Guitars—Teddy Irwin/Organ—Glen Spreen/Trumpets—Don Sheffield, George Tidwell/Trombone—Dennis Goode/Tenor Sax—Skip Lane, Billy Puett/Baritone Sax—Norman Ray/Sisters Of The Island—Dianne Davidson (Courtesy of Janus Records), Tracy Nelson, Florence Warner

DOWNRIVER*

I got nothing in my pocket,
I got a lot less on my mind,
Yeah, and if you sail away with me, well, we'll both be sailing blind,
Now, I will bring a guitar,
You know, you can bring a song,
And we'll let the current do the rest, 'til we get where we belong,
'Til we get

Chorus
Oh, downriver,
Where the life is slow, and the days are
Honey, let's
Go downriver,
We can just lie low, getting fat and funny
Downriver.

Well, I know you're feeling tired,
I can read it in your face,
But if you'll just up and say the word, we'll be gone without a trace,
Maybe you will get to know me,
Maybe I will know you too,
When we have the time, you'd be amazed at the things that we can do, when we get

Chorus

Well, the sun is like a lover,
It'll warm you up all right,
And when it goes down, you can sit around and watch the stars at night,
And you never need tomorrow,
Cause you always got today,
Come along with me; it'll set you free;
It'll make you want to stay,
When we get

Chorus

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Guitars—Teddy Irwin, John Bird/Piano—Jon Stroll

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AEROBICS RECORDS, INC.

136
176
176
136

II

SIDE ONE

SUNRISE
SO MANY THINGS
LOOK WHAT I'VE DONE NOW [Peter's Song]
HE'S ACTUALLY THERE
AS I HAVE I GIVE

SIDE TWO

WHAT I'M TRYING TO SAY
LISTEN
BALANCES
LAST NIGHT I HEARD A SYMPHONY
GOD'S SPECIAL CHILDREN

Guitar - Kevin J. Murphey
Piano - Nancy Murphey
Bass - Tomi Payne
Percussion - Lindsey Thornhill
Bill Tolbert III
Phlanger - Tom Markham
Engineers - Tom Markham
Ray Lynn
Mix-down - Kevin Murphey
Tom Markham
Photography - David Vogel
Produced by - Kevin Murphey

Special thanks to the wonderful people at The Warehouse Recording Studio in Jacksonville, Fla., folks whom we could pray with, laugh with, and worship God with, through the recording of this album.

All songs written and arranged by Kevin and Nancy Murphey with the exception of Amazing Grace and Fill Me Jesus, used by permission of Word, Inc.

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For further information regarding the ministries of Kevin and Nancy contact: Sunrise Promotions
1246 Linden Ave.
Macon, Ga. 31201

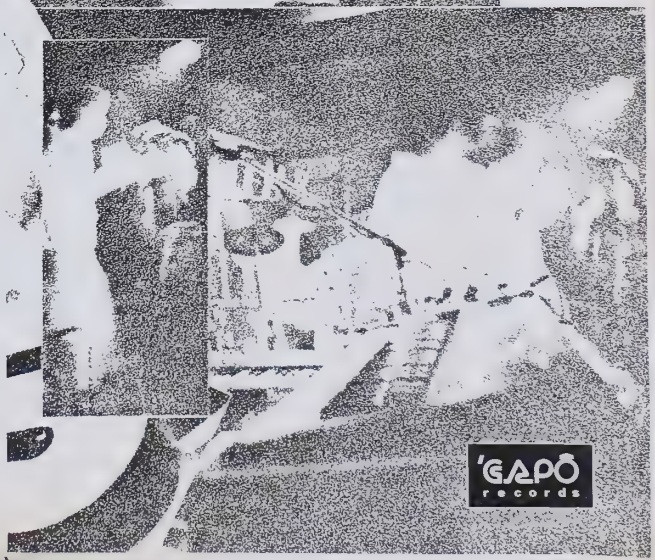
'GAPÓ Vol. 2

Side A

1. TAKBO NG BUHAY — SOUL JUGGLERS
   (H. San Agustin-E. Hayes)
2. HANGGANG SA SULYAPAN — WE, INC.
   (H. del Rosario)
3. PAKIPOT — HANGMEN
   (B. Ramos)
4. BATANG DISKO — COUNTDOWNS
   (D.P. Sulit)
5. KALIKASAN — DISCIPULOS
   (C. Virtucio-B. Nufable)

Side B

1. HOY KUMPARE — FRICTIONS
   (R. Acol)
2. MUNDO NG MUSIKA — POOR IMMIGRANTS
   (P. La Pastora)
3. NAG ROCK & ROLL SI LOLO — JOVIALS
   (J. Rodriguez, M. Perez-
   E. Vitangcol)
4. HIPING KULELAT — OUR DAILY BREAD
   (R. Garcia)
5. PANGARAL — REACTIONS
   (C. Valdez-L. Cruz)



Produced by: DANNY T. SUBIDO FOR ACE MUSIC PROD., INC.
Executive Producers - TONY HUELVES, OKA ASOR, EPOY MATARANAS
Talent Coordinator - TONY HUELVES
Project Coordinators JOE GO & ROWENA SOBREPEÑA
Recording Eng'rs. - DINDO ALDECOA III, BOY TANQUINTIC
DOMINGO CASULLA, RIC SANTOS
MIXING ENG'RS - DINDO ALDECOA III, RIC SANTOS, BOY TANQUINTIC
PHOTOGRAPHY - JIMMY SAYO
COVER DESIGN - ALEX RODRIGUEZ
ELECTRONIC INSTRUMENTS - FILICON PRODS./MRS. CARMEN VITAN
RECORDED AT CINEMA AUDIO, INC.

SPECIAL THANKS TO

BANAUE CLUB, BODY SHAFT, SESAME STREET, SAMPAGUITA CLUB, FLORIDA CLUB, BIG TOGETHER, CORK ROOM, ASTRO CLUB, AFTER SIX CLUB

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"The Blood of the Lamb"

A Musical By

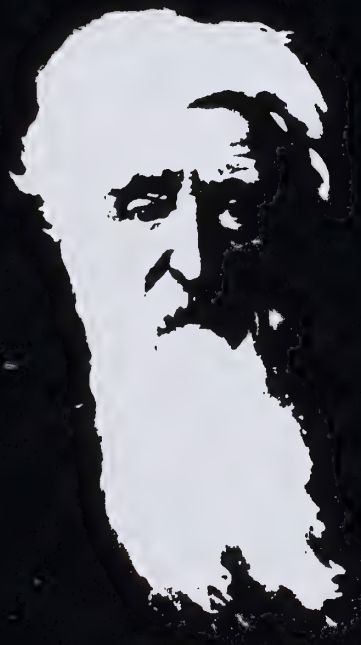
John Gowans (LYRICS) *and* John Larsson (MUSIC)

Presented By

The Northern California and Nevada Division – U.S.A. Western Territory

Commissioner Lawrence R. Smith
TERRITORIAL COMMANDER

Lt. Colonel Victor L. Newbould
DIVISIONAL COMMANDER



SIDE ONE

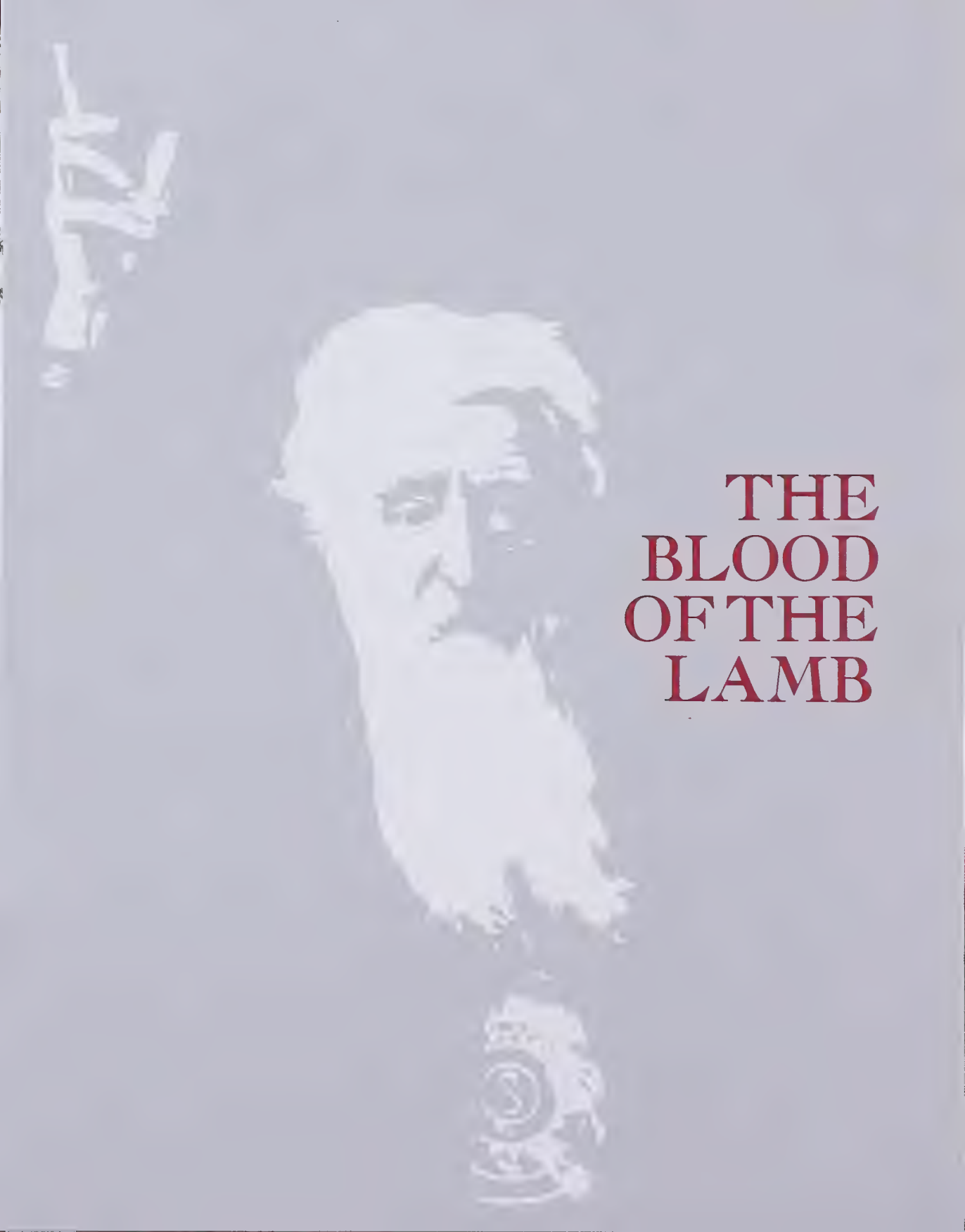
Are You Washed in the Blood of the Lamb?
I Just Know
Fancy That
Moment by Moment
Bill Booth's Army
If the Son
There's Only One Flag for Me

SIDE TWO

I'll Make My Promises
You've Got to Demonstrate
The Hoodlum and the Hooker and the Hobo
William Booth's Albert Hall Speech
They Shall Come From the East
Who Are These People?
Finale

BARRY FROST – Production, Art and Technical Director
GORDON DAMANT – Musical Director
MAJOR GEORGE F. CHURCH – Production Manager

Cover Design by Ronald M. Toy, Karen Yee and Lawrence Tom



THE BLOOD OF THE LAMB

General William Booth Enters Into Heaven

Booth led boldly with his big bass drum.
(Are you washed in the Blood of the Lamb?)
The saints smiled gravely, and they said 'He's come!'
(Are you washed in the Blood of the Lamb?)
Walking lepers followed, rank on rank,
Lurching bravoes from the ditches dank
Drabs from the alleyways, and drug fiends pale —
Minds still passion ridden, soul-powers frail!
Vermin eaten saints with mouldly breath,
Unwashed legions with the ways of death —
(Are you washed in the Blood of the Lamb?)

Every slum had sent its half a score
The round world over. (Booth had groaned for more)
Every banner that the wide world flies
Bloomed with glory and transcendent dyes.
Big-voiced lasses made their banjos bang:
Tranced, fanatical, they shrieked and sang:
Are you washed in the Blood of the Lamb?
Hallelujah! It was queer to see
Bull-necked convicts with that land make free.
Loons with trumpets blowed a blare, blare, blare —
On, on, upward through the golden air.
(Are you washed in the Blood of the Lamb?)

Booth died blind and still by faith he trod,
Eyes still dazzled by the ways of God.
Booth led boldly and he looked the chief:
Eagle countenance in sharp relief,
Beard a-flying, air of high command
Unabated in that holy land.

Jesus came from out the court-house door,
Stretched His hands above the passing poor.
Booth saw not, but led his queer ones there,
Round and round the mighty court-house square.
Yet in an instant all the blear review
Marched on spotless, clad in raiment new.
The lame were straightened, withered limbs uncurled,
And blind eyes opened on a new sweet world.

Drabs and vixens in a flash made whole!
Gone was the weasel-head, the snout, the jowl;
Sages and sibyls now, and athletes clean,
Rulers of empires and of forest green!

The hosts were sandalled and their wings were fire —
(Are you washed in the Blood of the Lamb?)
But their noise played havoc with the angel choir.
(Are you washed in the Blood of the Lamb?)
O shout salvation! It was good to see
Kings and princes by the Lamb set free.
The banjos rattled, and the tambourines
Jing-jing-jingled in the hands of queens.

And when Booth halted by the kerb for prayer
He saw his Master through the flag-filled air.
Christ came gently with a robe and crown
For Booth the soldier, while the throng knelt down.
He saw King Jesus. They were face to face,
And he knelt a-weeping in that holy place.
Are you washed in the Blood of the Lamb?

VACHEL LINDSAY (1879-1931)

The Salvation Army in the Bay Area

THE SALVATION ARMY

COVER, Chinese Wedding and Chinatown Marching Photos by RON TOY. Other photos by REBECCA BARNES.
Produced by TONY BEACON.

SUNITHA CINE ARTS MADRAS PRESENTS

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Eastmancolour by Gemini

CBS

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story, screenplay & direction by DURAI

Music: Bappi Lahiri
Lyrics: Bhooshan Banmali

Produced by G. Lalitha
Dialogue: B.R. Ishara/ Bhooshan Banmali

SIDE A

1) **Shehron Ki Galiyon Mein Mar Jayenge**
   * KISHORE KUMAR & CHORUS
2) **Yeh Zindagi Kin Tohamaton Ke Naam Ho Gayee**
   * ASHA BHOSLE
3) **Pet Khaa Jaata Hai Sabko**
   * SHABBIR KUMAR & CHORUS

SIDE B

Dialogues

* These artistes appear by courtesy of The Gramophone Co. of India Ltd

Recorded at Mehboob Studios,

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Design: Prafullmohan
PRINTWELL

THE CRAFTSBURY VIBRATIONS

Something For Everyone

THE CRAFTSBURY VIBRATIONS

"Linda"

For the past decade, the small village of Craftsbury, Vermont has been widely known as the home of the Old Time Fiddler's Contest, a great sound in music. Now another great sound in music is emerging from the Northeast Kingdom; that sound is produced by the four members of one of the fastest growing groups in Vermont, "The Craftsbury Vibrations".

For the past several years, their musical talent and popularity have grown hand in hand, and now it is with great pride and pleasure that we present to you in this album some of their most requested numbers.

They have attempted to do this album with the thought in mind of something for everyone, so a very pleasant variety of music will be presented; from country, with *Six Days on the Road*, to popular, with *I'm Leaving It Up To You*, and then to rock, with *Memphis*.

We wish to thank all of you for helping to make this album possible, and hope that you will be pleased with it.

Ron Sanville
Promoter

"An hours ride through Vermont's ice and snow doesn't deter the followers of the Craftsbury Vibrations when country music lovers come to spend their Saturday evenings October to May at the Silver Ridge in Hyde Park, Vermont. Bernie and the gang always bring a great crowd, young and old alike, dancing their cares away and requesting their favorite tunes. If by chance they don't know a song (a rare happening) you can rest assured that the following week, they will have it down pat. Practice makes perfect and that's what the Craftsbury Vibrations strive for. We at the Silver Ridge appreciate all the hard work that goes into making such good music, and feel fortunate to be associated with Bernie, Linda, Roger, and Bingham.

Kent and Natalie Mitchell
owners Silver Ridge

"Bernie Lussier and the Craftsbury Vibrations play every Saturday night from May to October at Cole's Pond Casino in Walden, Vt. Because of their great versatility, folks eight to eighty come from miles around to hear them."

Al and Ceil Stefanski, owners

"Bernie"

Side A

1. Bony Fingers (Axton) 2:34
2. Nights in White Satin (Redwave) 3:54
3. I Can Help (Siven) 3:04
4. Wipe Out (Barreto) 2:46
5. Sundown (Lightfoot) 2:50
6. Folsom Prison Blues (Cash) 2:55
7. Let Me Be There (Newton-John) 2:36

Side B

1. Bad Time 2:47
2. Wheels 1:36
3. You're Sixteen (Starr) 3:00
4. Memphis (Berry) 3:08
5. Green Green Grass of Home (Putman) 2:50
6. Six Days on the Road (Dudley) 2:31

"Bingham"

"Rog"

The Craftsbury Vibrations

Bernie Lussier vocals and guitar
Linda Lussier vocals and piano
Roger Sanville vocals and bass
Bingham Mercier drums

Ron Sanville producer
Clemenzo Lampini engineering

Farland Studios photos
Ron Sanville design

Recorded at Earth Audio Techniques in N. Ferrisburg, Vt.

Copies of this record available from: Ron Sanville Promotions
38 North Street
Essex Junction, Vt. 05452

bookings from: The Craftsbury Vibrations
RFD
Craftsbury, Vt. 05826
802 586 2816

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And You Are a Dream
Ambassador
We Share Everything
You Were Never Real
Caffeine/Nicotine
Disco Lady

That's Right!
Oh You Think You Will Not Cry (But You Do)
Love Too Much
Love Crazy
There Is A Woman
Misty

All songs by Gregg Weed except Love Crazy by Dennis Gordon and Misty by Erroll Garner

Produced at Gor/Com Recording by Dennis Gordon and Gregg Weed

Performed by Gregg Weed with the D. Gordon Band

Cover Photo by Gregg Weed

Vince Edmonds plays drums on And You Are a Dream, You Were Never Real, and Love Too Much

Thanks to Nyla and Sandy

Thanks Mom

Gor/Com Productions
1428 N. Orleans
Chicago, IL. 60610
(312) 944-3200

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3334 S. E. 10th
Portland, Oregon 97202

DR. EARL A. GOLDSMITH - TELLS YOUR SON ABOUT SEX

CTI

LP 307

Introduction

The producers of this record do not propose that this record will answer all the questions which your child will eventually ask about sex, however, it will give the basic foundation of knowledge which every responsible parent will want their child to acquire. Information presented in a professional yet easy to understand manner, prepared for and directed to children between the ages of 8 and 12 years. Since each child differs in development, some may be ready for this information at 6 years of age while others may not be ready at 8. This determination should be made individually by the parents.

Instruction

Band #1 on Side #1 is dedicated to you as a parent. You should listen to this section before you have your child or children listen to their material. It is advisable that you take time to listen to the entire record. Then have your child listen to their portion of the record with you. Your portion of the record will prepare you to answer additional questions which will develop during the course of the record. Have the child listen to the record all the way through. Then encourage free discussion, have the child listen a second time, stopping for discussion at any point. It will require some of your time, but in so doing you will give your child an invaluable basic understanding of the beauty of sex, and its importance in their lives.

Dr. Earl A. Goldsmith

Earl A. Goldsmith was born in London, Ontario, Canada, where he graduated from the University of Western Ontario. After graduating from Dallas Theological Seminary, Dr. Goldsmith devoted fifteen years to the Pastorate and Counseling. Dr. Goldsmith is a member of the American Rehabilitation Counseling Association, a Division of the American Personnel and Guidance Association.

The Counselor's training also includes work in the Counselor-Educator Program in the Graduate School at Indiana University.

Dr. Goldsmith is widely known in conferences in Canada and the United States. His ministry has taken him to four continents. At present the author is Director of Crossroads Christian Counseling in Indianapolis, Indiana.

Titles by Earl A. Goldsmith produced under the auspices of Christian Training Institute include:

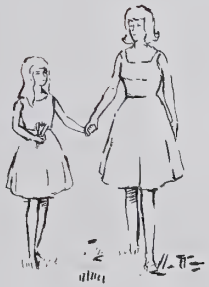
Introduction to Counseling
The Adolescent 12-20
The Adolescent and God's Will
Sexual Deviation (2 parts)
Basis for Self-Evaluation
The Christian and Emotional Problems
Elements of a Successful Marriage (2 parts)
The Pre-Adolescent 6-12
Premarital Counseling
Counseling the Emotionally Depressed

CTI - 3654 W. 16th ST. - INDIANAPOLIS, INDIANA 46222

DR. EARL A. GOLDSMITH - TELLS YOUR DAUGHTER ABOUT SEX

CTI

LP 308



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SIDE TWO

TWO IN BED • BEAT THE BAND • HAWAIIAN NURSE • SISTER ACT • A TART IS NOT A CAKE • UP YOUR BRACKET • THE QUEER PICKPOCKET • KEEP AMERICA MOVING • CONVENIENT HOURS • THE HOT TIP • THE TALKING HORSE • THE FAMOUS HORSE RACE BROADCAST • UNZIPPED FLY • PASSING WIND • GOLFING FUN • EXPENSIVE NUTS • EXPENSE ACCOUNT • THE ADULT WESTERN • COMMERCIALS YOU'LL NEVER HEAR • THE NEW TV SERIES • SNEAKY BILL • LADY IN PASADENA • THE FAMOUS SOAP COMMERCIAL • GOING DOWN • NUDE ON A BED • THE SEXUAL URGE • FEELING FANNY • SEX SURVEY.

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Bert established a rather unique and steady association with the Lake Club in California. He's been a constant delight to fun-loving West Coast nightclubbers ever since. His fantastically successful Fax recordings have given people the world over an opportunity to enjoy his sizzling, devastatingly naughty humor.

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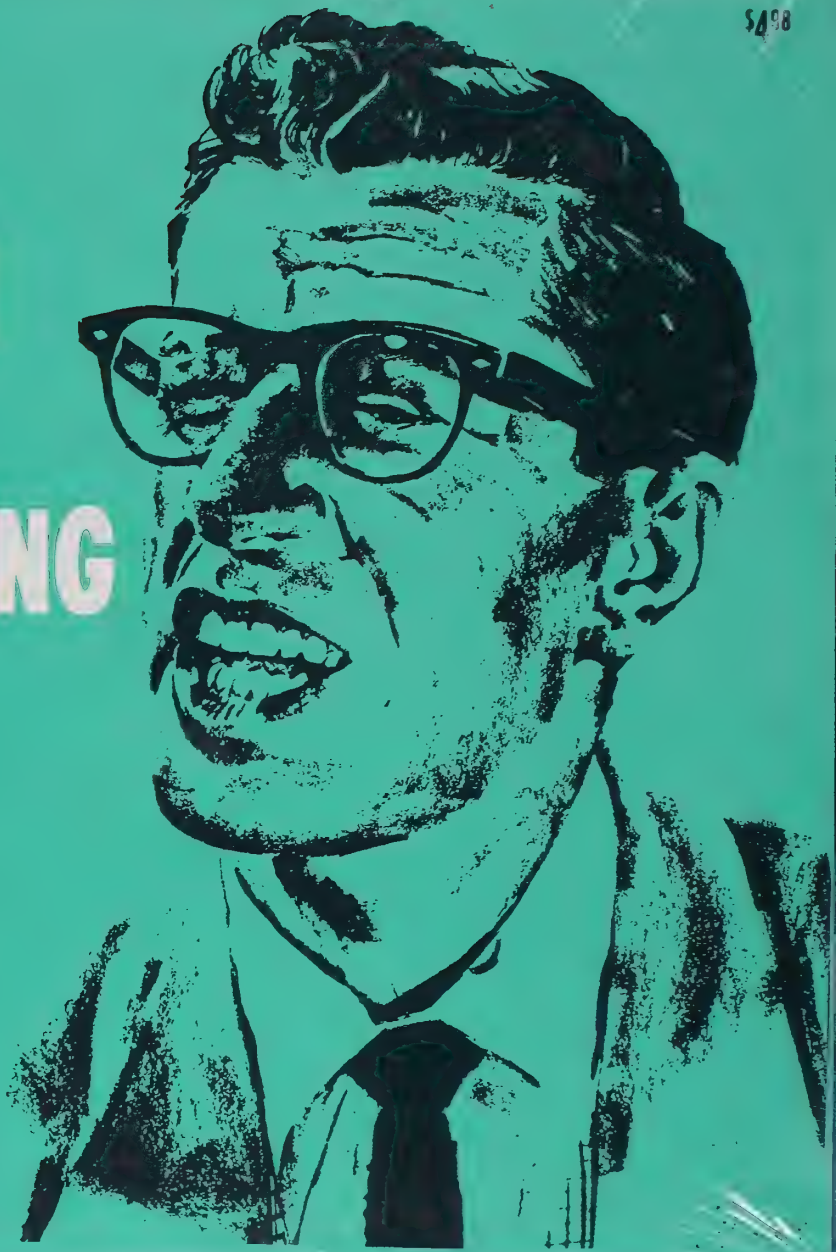

POSITION IS EVERYTHING

with BERT HENRY

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SIDE TWO

BATTER UP • GO HOME HONEY • SEX IS HERE TO STAY • THEY GET YOU BY THE ROOM • NORMAL SEX LIFE • LADY CHATTERLEY'S LOVER • COLD SHOWER • MARRY FOR MONEY • EATING OUT • PLAY IN THE CRACKS • THREE IN A BED • THE NEW POSITION • COMING HOME • ATOMIC BRA • SHORTEN THE STROKE • WOMEN FADE IN THE STRETCH • SLIPPERY SARAH • GIRLS WHO EAT OYSTERS • IS YOURS RAISIN TOO • UP WITH THE PETTICOATS, DOWN WITH THE PANTS • FRENCH RIVIERA • THE SENATOR & SECRETARY • THE GREEK CUSTOMER • JOHNNY'S TEACHER • TECHNICAL BASTARD • THE CLEAN WAITER • NUDE ON THE THIRD FLOOR • THE SILVER SCREW

MEET BERT HENRY

What type of man is Bert Henry? His fabulous, top-selling records have proven to thousands that this man is one of the greatest, most devastating comics of our age. On-stage he can transform even the most sophisticated audience into a state of shrieking, blushing, gasping helplessness. Off-stage he is quiet and mild-mannered. Tall, lanky, bespeckled Bert Henry is not the stereotype most people consider typical of a top-rated comic. He is a family man with a lovely wife and five kids, running from teen-age to less than a year. For a night-club comic constantly surrounded by beautiful girls mostly undressed, his 15-years of marriage is quite a record. But like Bert says, "I can never divorce my wife because I can never find a girl that good looking with such bad eyesight."

Where does he get his material? From people, he says. There are jokes everywhere, and jokers eager to tell them, and risque humor in all sorts of ordinary situations. Yes, he keeps a joke file, and is constantly adding to it. One reputation he has is that nobody can tell him a story that he hasn't heard. "Actually, that isn't true," he confesses. "There's many a story I haven't heard. But the way most people tell them, I can usually beat them to the punchline. It takes a certain talent to be able to tell a joke well and make the audience see the pictures . . . particularly a risque joke."

People flock out to see him and hear his routines at the fabulous Lake Club in California. Many thousands more, eagerly snap up each new Bert Henry Record. (This is his third. The first two: FAXLP-1012, FAXLP-3001). His spiced wit and scorching humor, while not the type you would expect on television or at a ladies' tea, has found a large, enthusiastic audience and has won for Bert Henry overwhelming national acclaim.

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F-1006N	Stories Mother Never Told
F-1008	Erotic Delights of Lady C
F-1009	Nights of Love in Lesbos
F-1010	Unexpurgated Songs of Erotica
F-1011N	Songs For Adults Only
F-1012N	Shocking Humor of Bert Henry
F-1014N	Back For Seconds
F-1015N	Hollywood's Most Intimate Smoker Stories
F-2001N	Saturday Night Riot
F-2002N	Off Limits
F-2003N	Spice After Hours
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F-3004	Bert Henry At The Hungry Thigh
F-3005	Bert Henry The Hard Way
F-3006	Stu Gilliam At Basin St. West
F-3007	Wild Wicked Humor of Stu Gilliam
F-5201M	The Ballad of Fanny Hill
F-5201S	The Ballad of Fanny Hill
F-101N	Hal Masters - Funny Side Of The Street
F-102N	Seduction Bachelor Style Volume I
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F-105N	Herb Eden
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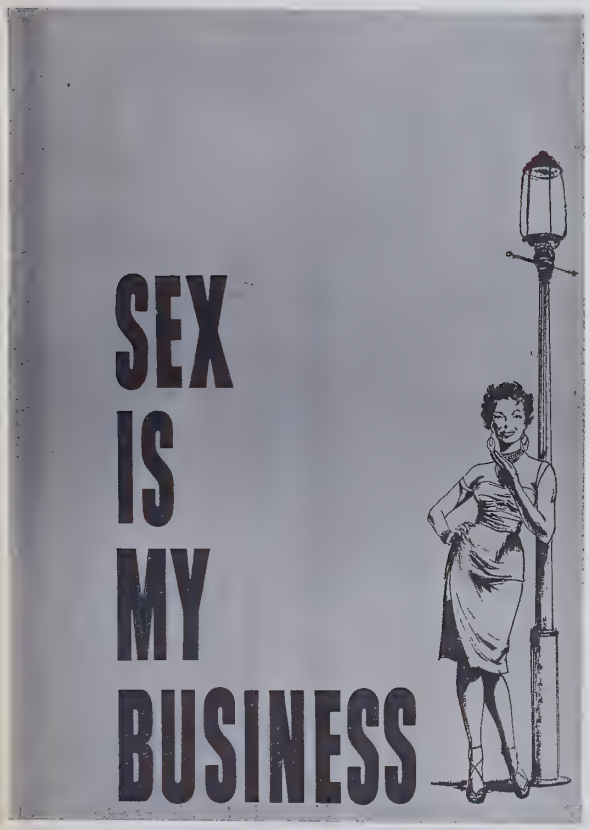

This record is not available in record stores. It is one of the most startling and compelling records ever produced. SEX IS MY BUSINESS is the result of actual interviews with prostitutes, homosexuals, pimps and "Johns" in which we hear them tell the fascinating and almost unbelievable story of their lives; their experiences, how they work, what they do and why, the money they receive and the money they pay; their fears, anxieties, hopes and strange loves . . . all in their own words in a frank, graphic and revealing description of a way of life few of us know or understand. This record may shock you. It's meant to do just that! It's a vital, true life documentary of a social manifestation in our culture that should not and cannot be ignored. This record is for adults only.

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F-1009	Nights of Love in Lesbos
F-1010	Unexpurgated Songs of Erotica
F-1011N	Songs For Adults Only
F-1012N	Shocking Humor of Bert Henry
F-1014N	Back For Seconds
F-1015N	Hollywood's Most Intimate Smoker Stories
F-2001N	Saturday Night Riot
F-2002N	Off Limits
F-2003N	Spice After Hours
F-2004N	Further Off Limits
F-2005N	A Night in Bedlam
F-2006N	Sin Along With Us
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F-3003	Bert Henry in the Raw
F-3004	Bert Henry At The Hungry Thigh
F-3005	Bert Henry The Hard Way
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F-5201S	The Ballad of Fanny Hill
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F-102N	Seduction Bachelor Style Volume I
F-103N	Beryl Williams - Giggles for Guzzlers
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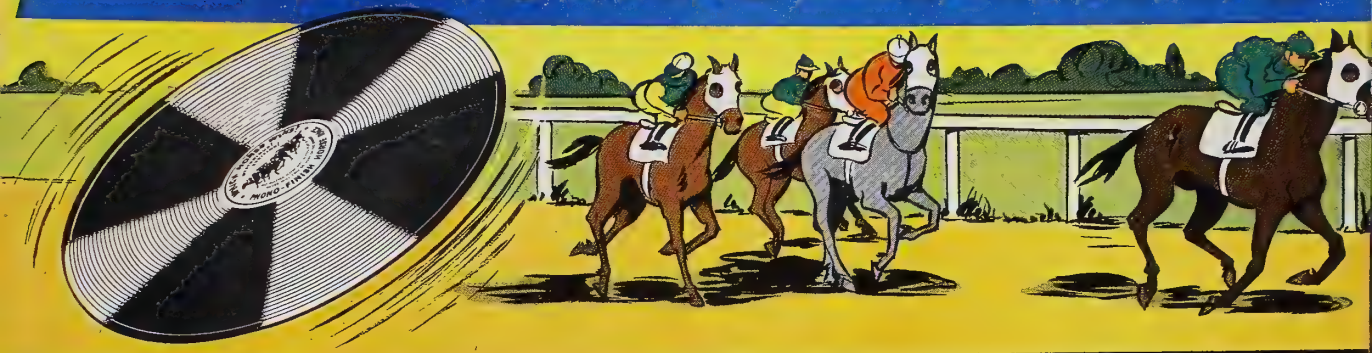

HORSE	MAN OF WAR (1)	TWENTY GRAND (2)	SE
WIN			
PLACE			
SHOW			

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A BISCUIT (3)	OMAHA (4)	GALLANT FOX (5)

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Side 1:

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NATURE
TANGO*

Side 2:

THEME FROM TEMPEST
(Show Me The Magic)
WIND WORDS
EPILOGUE
MANHATTAN**

A couple of years ago Leon Capetanos and I finished the final draft of Tempest. I had wanted to make a film of Shakespeare's play for ten years, but just couldn't figure out a way to do it. Then, finally, a solution emerged—do "Tempest", not "The Tempest"—don't do Shakespeare. Just use his ideas and some of his plot, not his language. Don't be afraid of the Bard—he was the greatest of them all and certainly wouldn't mind a little plot stealing. So we let our imaginations fly and our final draft took place in New York, Atlantic City, Athens and in the Mani (a beautiful, rugged area in The Peleponese). Like Shakespeare's play, we have a father and daughter on an island and we have a great storm, but there the similarities end and we go off on modern tangents.

The film is about a man who runs away from his life in New York and finds an island paradise—but then discovers that paradise can be perilous. I had this crazy vision in my head and during the final rehearsals in New York I wanted to communicate to the cast (John Cassavetes, Gena Rowlands, Susan Sarandon, Vittorio Gassman and Raul Julia) what the feeling of the film should be. And that is where I "met" Stomu Yamashta—met him through his amazing music. For months I had been playing cassettes of some pieces of Stomu—they sound mystical, powerful, stormy, romantic, ancient and modern—all at once! (Later when I flew to Tokyo to meet with Stomu, I understood all the paradoxes in his work. Stomu is a witty man who lives in an ancient Zen temple in Kyoto. It's perfectly natural to him to combine the old and the new.) When I played his music for the cast, they understand the "feeling." It was clear by their expressions that they now had a sense of what I was after. Stomu's music illustrated the storm and the magic. (In our Tempest, Phillip, as if by magic, makes a storm!)

I have always used music to inspire me—during the writing, the casting, the planning, the rehearsals and the shooting. In all phases music acts as a source of energy, as an inspiration and also as a tranquilizer. Whenever I feel great doubts and lose my sense of humor, music sets me straight. It takes you away from the mind and into pure feeling—bliss! Maybe that's why so many people are walking around playing cassettes all day long.

So after using Stomu's music to inspire me I finally made contact with him and asked him to do the score for the film. Perhaps the cliché about the inscrutable oriental is not a cliché…But it seemed quite difficult to get a yes from Stomu. Seemed he was very interested but he was concerned about time because he was writing music for a ceremony in Kyoto, music for the Emperor! I was competing with the Emperor of Japan! In any case it took many, many phone calls between Los Angeles and Tokyo to finally set up a face to face meeting in Japan.

Donn Cambern, my editor, and I flew to Tokyo and late that first night I finally met Stomu.

A knock on my hotel room door. I fasten the belt of the Japanese robe I am wearing and then open the door. There are two young Japanese men and a beautiful Japanese woman. It's Stomu, his male assistant and a translator. I bow about twenty times, but this group is not into bowing. They look as if they've come from a disco. Stomu is wearing a sweater and what appears to be ski pants (Turns out he has two pairs of these all-purpose pants (they never wrinkle or get dirty) and that is his basic wardrobe.) In a few minutes, the stiffness disappears. It's clear that Stomu does not need a translator—his English is first rate—his slang is terrific and his facility for understanding the gist of it all is astounding.

The next day Donn and I showed Stomu Tempest. He was excited and so were we. The music in this album flowed from that first series of meetings. Often, Stomu would illustrate an idea by singing or humming. Sometimes he'd play a piece on a tape recorder. Always, his ideas were vivid. Always, his intensity and humor combined to exhilarate. I think the final score does the same thing—It's East and West, old and new. But I think it could only have been written by Stomu Yamashta—a 35 year old sage/clown from Kyoto.

Thank you, Stomu, for your wonderful score.
Paul Mazursky

Produced by **Stomu Yamashta**
except "Tango," produced by Jerry Lieber and Mike Stoller

Arranged by
Stomu Yamashta & Yoshihisa Taira

Performed by **STOMU YAMASHTA AND MUSE, except "Tango" and "Manhattan"**

Stomu Yamashta: *Synthesizer, Percussion, Piano*
Yoko Seto: *Violin*
Sen Izumi & Takashi Kokubo: *Synthesizers*
Additional percussion on "Tempest Fantasia" and "Theme From Tempest (Show Me The Magic)": *Michael Shrieve*
Michael Shrieve appears through the courtesy of Novo Combo and Polydor Records

"Manhattan" Sung by **Dinah Washington**

Recorded at The Media Studios, Tokyo, Japan
Recording Engineer: Toyoharu Iyobe
Mastered at A&M Records by Bob Carboni

Special thanks to Donn Cambern and Yoko Nagata

PAUL MAZURSKY'S

TEMPEST

COLUMBIA PICTURES Presents PAUL MAZURSKY'S TEMPEST

Starring
JOHN CASSAVETES GENA ROWLANDS SUSAN SARANDON VITTORIO GASSMAN and RAUL JULIA

Music by STOMU YAMASHTA Written by PAUL MAZURSKY and LEON CAPETANOS Co-Produced by STEVEN BERNHARDT and PATO GUZMAN

Produced and Directed by PAUL MAZURSKY

Columbia Pictures

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SIDE 1

"This is the Sound of the 70's..."
Montage of music and events of the decade
SFM MEDIA CORPORATION :60 spot, Black Holes
SHAFT THEME
Voice of environmentalist, Barry Commoner
MERCY, MERCY ME, Marvin Gaye
LET IT BE, The Beatles
I NEVER PROMISED YOU A ROSE GARDEN, Lynn Anderson
LOVE STORY, Andy Williams
Various TV Clips
CLOSE TO YOU, The Carpenters

SIDE 2

EVERYTHING IS BEAUTIFUL, Ray Stevens
Vietnam Montage
Voice of Abbie Hoffman
Kent State Montage—Judy Collins, voices of Kennedy, Agnew
WOODSTOCK, Ian Matthews
SFM MEDIA CORPORATION :60 spot
BRIDGE OVER TROUBLED WATER, Simon & Garfunkel
Voices of Nixon and Agnew
RAINDROPS KEEP FALLING ON MY HEAD, B.J. Thomas
Voices of Kennedy, McGovern
HOW CAN YOU MEND A BROKEN HEART, The Bee Gees
Voice of Daniel Ellsberg
COLOR MY WORLD, Chicago

SIDE 3

Nixon: "Now more than ever..."
Senators Mike Gravel and Edward Kennedy on Vietnam
FIRST TIME EVER I SAW YOUR FACE, Roberta Flack
Paul Newman interview
US MAGAZINE :60 spot
BACKSTABBERS, The O'Jays
Clip from SANFORD & SON
Voices of Bobby Riggs and Billy Jean King
I AM WOMAN, Helen Reddy
"...more on the woman's movement."
Voice of Art Buchwald
Voice of Eleanor Smeal, N.O.W.
Voice of Phyllis Schlafly
DANNY'S SONG, Anne Murray
BABY DON'T GET HOOKED ON ME, Mac Davis

SIDE 4

Nixon at 1973 inauguration
Voice of Spiro Agnew
NEITHER ONE OF US, Gladys Knight & The Pips
SFM MEDIA CORPORATION :60 spot, EDWARD & MRS. SIMPSON
DADDY DON'T YOU WALK SO FAST, Wayne Newton
MY LOVE, Paul McCartney
Clips from DIRTY HARRY, THE STING
TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE,
Tony Orlando
CANDY MAN, Sammy Davis, Jr.

SIDE 5

THE MOST BEAUTIFUL GIRL IN THE WORLD, Charlie Rich
Voices from Watergate
SEND IN THE CLOWNS, Judy Collins
SFM MEDIA CORPORATION :60 spot
.THE WAY WE WERE, Barbara Streisand
Richard Nixon resigns
Clip from SATURDAY NIGHT LIVE
I'M SORRY, John Denver
Dr.'s statement after birth of test tube baby
YOU'RE HAVING MY BABY, Paul Anka

SIDE 6

Audio, voice of Patty Hearst
LAUGHTER IN THE RAIN, Neil Sedaka
LOVE WILL KEEP US TOGETHER, The Captain & Tennille
SFM MEDIA CORPORATION :60 spot
JOY TO THE WORLD, 3-Dog Night
Voice of Gerald R. Ford with Astronauts
MANDY, Barry Manilow
FEELINGS, Morris Albert
Erick Olson, son of CIA victim
WHITE BONES OF ALLENDE, Country Joe
Voices of Senators Frank Church, Lowell Weiker,
Barry Goldwater, Frank Church on scandals
GAMES PEOPLE PLAY, The Spinners

SIDE 7

Voice of Jimmy Carter
SHOP AROUND, The Captain and Tennille
SARA SMILE, Hall & Oates
Clip from CHARLIE'S ANGELS, TEN WHO DARED
Voice of Melvin Dummar, alleged beneficiary of
Hughes' will
US MAGAZINE :60 spot
THE HUSTLE, Van McCoy
Voice of Congressman Wayne Hayes
AFTERNOON DELIGHT, Starland Vocal Band
Voice of Tong Sun Park
50 WAYS TO LEAVE YOUR LOVER, Paul Simon
BICENTENNIAL, Loudon Wainwright III
SOUTHERN NIGHTS, Glen Campbell
Voice of Gerald R. Ford, from debates with Carter
NADIA'S THEME, Barry de Vorzun
Voice of Jimmy Carter, after election

SIDE 8

LET EM IN, Paul McCartney & Wings
President Jimmy Carter takes the oath
YOU LIGHT UP MY LIFE, Debby Boone
Voice of John Keenan, NYC Chief of Detectives
Officials of NRC, John Hall at "MUSE"
SFM MEDIA CORPORATION :60 spot
John Phillips, designer of small A-Bomb
THE KING IS GONE, Ronnie McDowell
MOODY BLUE, Elvis Presley
from ROOTS, with the voice of Alex Haley
AFTER THE LOVIN' Englebert Humperdinck
Voice of Reggie Jackson
DREAMS, Fleetwood Mac
Clips from STAR WARS, AN UNMARRIED WOMAN, TURNING POINT,
ANNIE HALL, HOOPER
NOBODY DOES IT BETTER, Carly Simon
Voices of Robert Redford, Jane Fonda

SIDE 9

HERE YOU COME AGAIN, Dolly Parton
clips from Mickey Mouse Club, Rin Tin Tin
Voice of Muhammad Ali
Anti-Shah demonstration, voice of Khomeini
WONDERFUL WORLD, Art Garfunkel, Paul Simon, James Taylor
SFM MEDIA CORPORATION :60 spot
JUST THE WAY YOU ARE, Billy Joel
Voice of Carter on Canal Treaty
Voice of Rev. Jim Jones
WAITING FOR THE TIMES TO GET BETTER, Crystal Gayle
cut from BLAZING SADDLES
Voice of Ken Howard, star of WHITE SHADOW
Clip from TOWERING INFERNO
Voice of Cliff Robertson
WHENEVER I CALL YOU FRIEND, Kenny Loggins

SIDE 10

"I'm Bob Maxwell..."
EVERYBODY NEEDS LOVE, Stephen Bishop
Voice of Pope John Paul II
SFM MEDIA CORPORATION :60 spot,
EDWARD & MRS. SIMPSON
Voice of President Anwar Sadat from Jerusalem
Voices of Carter, Sadat, Begin from Camp David
DIFFERENT WORLDS, Maureen McGovern
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN,
Dr. Hook
FEELS SO GOOD, Chuck Mangione
"...I'm Bob Maxwell".

SOUNDS OF THE 70'S

SIE-9 OC

sounds great in STEREO

THE ORIGINAL CAST ALBUM OF "YOU'RE A GOOD MAN, CHARLIE BROWN"

MGM RECORDS

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"YOU'RE A GOOD MAN CHARLIE BROWN"

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Theatre: Charlie Brown and Combo

Musical Adapted From Comic Strip 'Peanuts'

By WALTER KERR

At the very beginning of "You're a Good Man, Charlie Brown," Charlie Brown notices that he is quite lonesome. He notices it because he is eating a peanut butter sandwich, and people always eat peanut butter sandwiches when they are lonesome, "When you're really lonesome, the peanut butter sticks to the roof of your mouth," Charlie Brown says. I believe him. I had never thought of it in the kitchen at midnight, but I believe him.

I believe something else. Charlie Brown isn't going to be lonesome long. Any old minute now, tonight maybe, strangers are going to start arriving at his doorstep, which happens to be at the Theater 80 St. Marks (Eighth Street between First and Second Avenues, write it down) to keep him and his company company. He's got the best small combo in town.

The combo, for those who have either not learned to read or who have already vanished into their tribally involving television sets, embraces a handful of absolutely real, utterly earnest, deeply philosophical and slightly insane undersized people who have hitherto been housed in a comic strip called "Peanuts." Actually, one of them, a dancing bit of ectoplasm named Snoopy, is housed in a doghouse, but that is a refinement, and we will not bother with it now.

What must be bothered with instantly is the fact that Charles M. Schulz, who draws when he does not write, has pulled off the small miracle of opening up one end of his comic-strip frame and letting his people out. With the help of librettist John Gordon, they've marched clean off that page of pure white light in which it always seems to be high noon, with invisible snowflakes falling, and right onto an actual wooden stage, onto actual teeter-totter equipment, and into forthright, fuming, explosively funny conversation without losing a drop of the ink that made their lifelines so human.

Perhaps you wish to hear about Snoopy first, although it may be Lucy's show, if she can keep on getting away with it. Snoopy is a part of many facets, like Lear, and pint-sized, puckerfaced, cheerfully peevish Bill Hinnant has explored, and perhaps exhausted, them all. He is fierce. Let that dastardly ace of World War I known as The Red Baron come after him in his swooping plane and Snoopy is midget master of the occasion, peering straight into flak through his outsize goggles and letting his sinuous, sneaky lower lip twist into a vindictive—oh, a vicious—grin.

Let supper come—at long last—and he does more than sing for it. Mr. Hinnant is splendidly churlish, stretched out atop his two-piece doghouse as he despises the people who are so slow getting sustenance to him, dreaming of the bleached fleshless bones they are going to find when they do get around to remembering him.

Then the red dish with the evening's savories does arrive, and Mr. Hinnant—it's hard not to say Snoopy, because there's been a theft of identities here—is leaping in loops all over his sunbaked roof, slithering to the floor in slavering ardor and taking directly off into a cake-walk of floor-show proportions as he warbles composer Clark Gesner's most bubbling tune, "Suppertime."

But keep your eye on Lucy. A dervish-type siren with the walk of an arthritic duck named Reva Rose appears in the role, and each new appearance is a fresh—in the sense of sassy—revelation.

Miss Reva can bleat like a child whose injuries are as fake as her voice is sturdy. She can pout in traumatic injury as she is advised to check upon her crabbiness quotient. Above all, she can smile, like a very pleased pumpkin, whenever things are going her way, which they are almost always forced to do. Grinding her teeth to a grin, and brushing aside the world with her ballet elbows, she is a curious under-age combination of Betty Comden, Elaine May and Morgan Le Fay. Long may she rave.

Gary Burghoff is a blissfully bland Charlie Brown, that chap with "what you call a failure face" and with the most wistful forehead since Oliver Twist asked for more and got less. Skip Hinnant is a dry and earnest piano-playing Schroeder, Bob Balaban is a scholarly Linus who looks very much like Hume Cronyn at the age of 9, and Karen Johnson skips rope worriedly as Patty.

●

What makes these charmers tick, while you chuckle? Their sobriety. They're not cute, they're not arch, they don't try to imitate the line drawings too closely, they never press for effect. Instead, they drift with the breeze, skipping ever so lightly from fragment to fragment, finding a simple, innocent, and untroubled joy in working out the inventive musical didoes director Joseph Hardy has whistled them through. Watch that baseball game, for one thing. It's a counterpointed bit of business, with Charlie Brown spelling out the mournful aftermath of a day on the sandlot while the others are still rooting for the home team to triumph, and the interplay is casual, unpretentious and utterly winning.

Almost everything works because almost everything is effortless. The score's a bit reminiscent here and there: you'll catch snatches of "Wonderful Town" if you're captious. But captiousness vanishes in the face of simple sunniness, and I think you're going to be very happy that "You're a Good Man, Charlie Brown" has happened.

Tim Moran

Tony Vacca

DYNAMITE RECORDS

WIZARD'S DANCE

FRETLESS FR 163

File Under: Jazz, World Music

WIZARD'S DANCE

Tim Moran:
alto flute
flute
bamboo flute
alto saxophone
mbira
ocarina
bells
accent cymbals
handclaps
shells
voice

Tony Vacca:
balafons
bleketé drum
mbira
talking drum
voice
ankle rattles
foot bell
samba whistle
bass drum
Paiste gongs,
cymbals and
cup chimes
bells
Bambara wrist rattles
hubcaphones
sound sculpture
handclaps

Side 1

BAOULÉ DANCE SONG	(5:18)
(T. Vacca - Nfafa Music, BMI)	
WIZARD'S DANCE	(7:42)
(T. Moran, T. Vacca - Nfafa Music, BMI)	
BLEKETÉ	(3:25)
(T. Vacca - Nfafa Music, BMI)	
ILLUSION	(5:18)
(T. Moran, T. Vacca - Nfafa Music, BMI)	

Side 2

SNOW LEOPARD (Passage and Trance State)	(6:22)
(T. Vacca - Nfafa Music, BMI)	
NEW MOON	(3:42)
(T. Moran, T. Vacca - Moon Goddess Music)	
ZIMBABWE!	(8:55)
(T. Moran - Moon Goddess Music, BMI)	

Overdubbing done on **Baoulé Dance Song** (hand claps, bass drum), **Snow Leopard** (balafon, flute ocarinas, bells, talking drum, voice), **New Moon** (sea shells, sound sculpture) and **Zimbabwe!** (bells gongs)

These sunrise sounds of dream-emergence look onto Mother Earth's
city and village songs. Our spirit offerings breathe, in motion
Eastward . . . to all beginnings
Upward . . . to infinity
Inward . . . to Truth
slowly . forever.

—Tony Vacca

All compositions BMI
© and ℗ 1982, Tim Moran and Tony Vacca
Produced by Tim Moran and Tony Vacca
Engineered by Chas Ferer
Sound sculpture created by David Teeple
Album design and photography by Stephen Petegorsky
Recorded at Earth Audio Technologies, Inc., Ferrisburg, VT during the months of April and May, 1982
Cover Section of fabric by Adderley Boston from a design by Twins Seven Seven

FRETLESS FD 1003

For bookings or information: Tim Moran & Tony Vacca P.O. Box 1172, Northampton, MA 01060

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Thief OF HEARTS

A DOUGLAS DAY STEWART FILM • THIEF OF HEARTS • STEVEN BAUER

A PARAMOUNT PICTURE

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ORIGINAL MOTION PICTURE SOUNDTRACK

LIVE FOR LIFE

(VIVRE POUR VIVRE)

MUSIC BY

FRANCIS LAI

COMPOSER OF "A MAN AND A WOMAN"

AFTER "A MAN AND A WOMAN", WHERE DO YOU GO. AFRICA, AMSTERDAM, THE ALPS, NEW YORK, PARIS AND VIET NAM

STARRING

YVES MONTAND • CANDICE BERGEN • ANNIE GIRARDOT

A PICTURE BY CLAUDE LELOUCH

WITH IRENE TUNC • UTE LAEGER • JEAN COLLOMB • ANOUK FERJAK

PRODUCED BY ALEXANDRE MNOUCHKINE & GEORGES DANCIGER • COLOR BY DELUXE

A FRANCO-ITALIAN CO-PRODUCTION: LES FILMS ARIANE LES PRODUCTIONS ARTISTES ASSOCIES (PARIS) VIDES (ROME)

RELEASED THRU UNITED ARTISTS, A TRANSAMERICA COMPANY

SIDE ONE

1. ***LIVE FOR LIFE*** 3:06
(Vivre Pour Vivre)*

2. ***THEME TO CATHERINE*** 2:51
(Theme de Catherine)*

3. ***THEME TO CANDICE*** 1:44
(Theme de Candice)*

4. ***LIVE FOR LIFE*** 3:10
(Vivre Pour Vivre)*

5. ***NOW YOU WANT TO BE LOVED*** 3:14
(Des Ronds Dans L'Eau)**
Sung in English by Nicole Croisille
Sung in French by Annie Girardot

6. ***THEME TO CATHERINE*** 2:00
(Theme de Catherine)*

SIDE TWO

1. ***THEME TO ROBERT*** 3:20
(Theme de Robert)*

2. ***LIVE FOR LIFE*** 2:27
(Vivre Pour Vivre)*

3. ***ALL AT ONCE IT'S LOVE*** 2:39
(Aujourd'Hui C'est Toi)***
Sung in English by Louis Aldebert

4. ***ZOOM**** 2:14

5. ***LIVE FOR LIFE*** 2:58
(Vivre Pour Vivre)*

*Composed by FRANCAIS LAI, Published by UNART MUSIC CORPORATION (BMI)

**Composed by RAYMOND Le SENECHAL, French lyric by PIERRE BAROUH, English lyric by SONNY MILLER, Published by UNART MUSIC CORPORATION (BMI)

***Composed by FRANCAIS LAI, Lyrics by PIERRE BAROUH and JERRY KELLER, Published by NORTHERN MUSIC CORPORATION (ASCAP)

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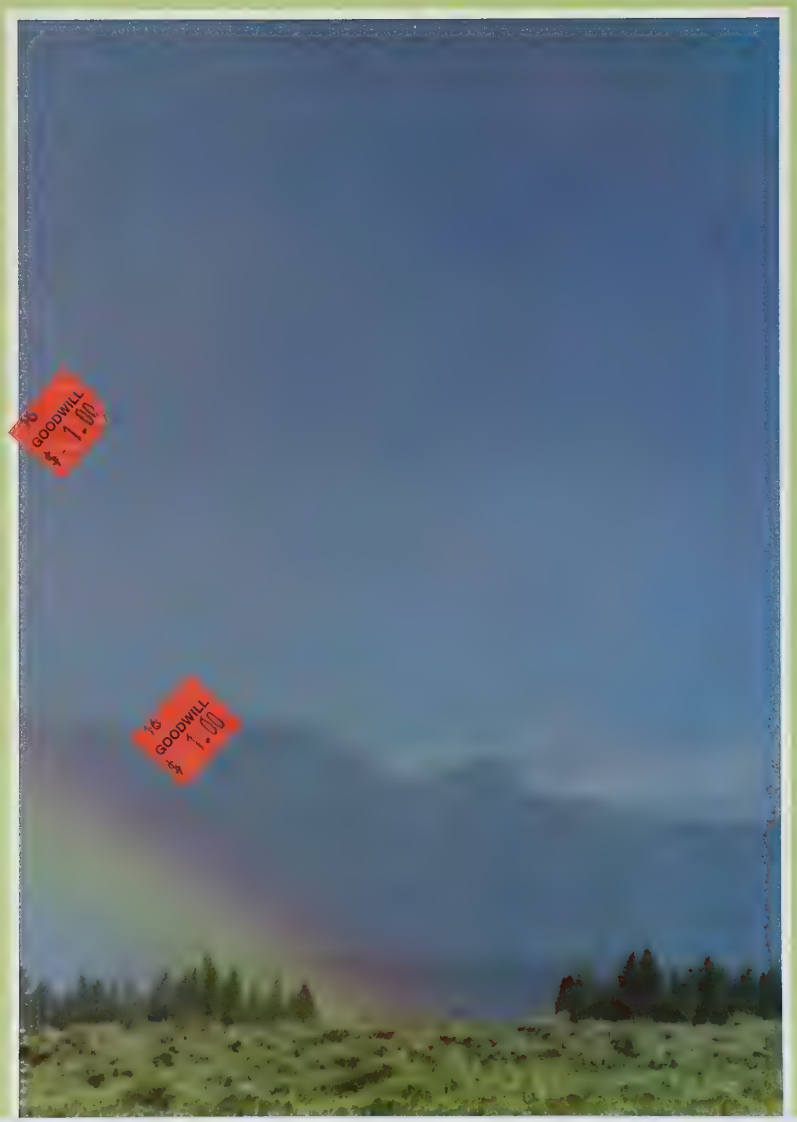
WTTG 11/16/67

RADIANCE • A SONG FOR THE EARTH



RADIANCE shines forth with a brilliance that is at once tranquil and tantalizing, soothingly familiar, yet enticingly novel and unique. Their music weaves an intricate lacework of subtle tones and delicate textures in a style reminiscent of the melodic arrangements of the Paul Winter Consort, from which this ensemble evolved.

The opening cut, "Radiance", is a beautiful example of orchestral tapestry. It is so much more than just a pretty tune. One senses the cohesive intermingling of Spirit, drawn together from many cultures, through the masterful blending of rhythm and sound which comprises humankind's universal medium of expression - music.

There is an exciting breadth of territory covered within these selections and a freshness in Radiance that reaches beyond the domain of contemporary jazz. Incorporating percussive instruments from around the world with the fluid, vibrant rhythms of Africa, Brazil, the Caribbean, and the Orient, they delve back into the very roots of musical expression. One's spirit is carried to those lofty realms where the heart may open wide - where one may experience communion with that sacred source of all creativity - where one may add one's own essence to that which emanates through these musicians in loving Radiance.

The two vocal selections (where the vocals take the conventional form of words) demand special commentary. Jim Scott's searching composition on the title cut, "A Song for the Earth", touches the heart with a hymn-like quality. It emerges from a sea of sound as a siren, beckoning us to return to consciousness of who we are, and what we are here to do.

The poignant lyrics evoke strongly contrasting sentiments as they venerate our earthly origins, while decrying man's disrespect and abuse of land, sea and sky. There is remorse in lamenting the irresponsible acts of selfish children; yet one feels uplifted, compelled to respond to the implicit question -- "Which of us is mature enough to assume our rightful role as a steward of the intricate interplay of life on Earth?"

Jim's sensitivity to this design shines lucidly through the lyrics "All of life is a chain, when one is hurt we all feel the pain", and in the song "For a Time", a beautiful lullaby offering us the assurance of the perfect design in the infinite circles of time.

Jeff Volk
June 1983

Jim Scott — classical and 12-string guitar, vocals (vocal on "A Song for the Earth" and "For a Time")
Nancy Rumbel — oboe, english horn, cheng, Japanese bird-whistle, vocals
David Darling — cello, vocals
Eugene Friesen — cello on "A Song for the Earth" and "Dolphins - reprise".
Lui Rocher — percussion, vocal shouts
Paulo Rossi — percussion
(Lui and Paulo play, at one time or another, surdo, pandero, cuica, tamborine, triangle, wind chimes, bells, shakers cymbals, and whistles on "Song for the Dolphins", "Inner Secrets - Outer Smiles", and "Inner Fires - Outer Peace".
Jim Saporito — congas on "Radiance" and "Song for the Dolphins", conga and shaker on "For a Time", bongos, shaker, and triangle on "Companeros".
Ted Moore — drum set on "Song for the Dolphins" and "Radiance", pandero and shaker on "Song for the Dolphins".
Gordon Johnson — bass on "Radiance" and "Song for the Dolphins".
Ed Saindon — marimba on "Dolphins - reprise".
Pat Hollenbeck, Joe Hunt, and Skip Hadden — percussion on "Dolphins - reprise".
Tom Gates — steel drum on "Dolphins - reprise".

Music composed and arranged by Jim Scott, except "Inner Secrets - Outer Smiles" and "Inner Fires - Outer Peace", which are improvisations by Nancy, David, Lui, Paulo and Jim.

Nancy

Paulo, Lui

David, Jim, Ted
Gordon

Side I: Radiance
Inner Secrets
Song for the Dolphins
A Song for the Earth
Dolphins - reprise

Side II: Outer Smiles
Companeros
For a Time
Inner Fires - Outer Peace

A SONG FOR THE EARTH

Lyrics - Jim Scott and Joel Sattler **Music - Jim Scott**

As the rain sifts through the trees
It threatens nature's ancient harmony —
Poison rain from an ailing sky
Beneath the ground the roots will die
And that is why I sing this song for the earth.

The tainted river struggles to the open sea
Defiled is the mountains' majesty.
All of life is a chain; when one is hurt
We all feel the pain. What do we gain?
For what it's worth, I'm offering this song for the earth.

The sea is where all life begins
The ocean is our origin —
If she dies nothing survives; no nothing can, nothing can.
And who will look with awe upon the monuments of man?

But the trees strive to grow
Watching generations come and go.
Green and tall, the land is theirs —
Feeding the soil, clearing the air
Living their song, a song for the earth.

FOR A TIME

Lyrics - Joel Sattler **Music - Jim Scott**

From the rivers and the valleys
To the distant mountain side,
The earth is green and thriving on the rain and the sun,
And all that has lived and died.

The trees reach to the heavens
While their roots cling to the earth;
The seasons pass between the centuries
And all of the deaths become birth.

For a time,
For a time,
Then to sleep again;
For a time,
For a time,
And the cycle never ends.

The sun vibrates the morning
While the flowers open eyes,
And the day awakens all the creatures of the earth
And all who will die become wise.

"Companeros", "For a Time", "Inner Secrets - Outer Smiles" and "Inner Fires - Outer Peace" recorded at The Recordatory, Weston, MA, Doug DeVitt and Steve Izzi engineers. "Radiance" and "Song for the Dolphins" recorded at R.B.Y. Studios, Southbury, CT, Jack Jones, engineer. "A Song for the Earth" and "Dolphins" - reprise recorded at U. Mass. Boston Recording Studio, Zed McLarnon engineer, and Reel Time Recorders, Newton, MA, Ben Chandler, engineer.

"Radiance", "Song for the Dolphins", and "Dolphins" - reprise mixed at Synchestra Studios, Phoenix, AZ, John Wilson engineer. All others mixed at Vintage Records, Phoenix, AZ, David Brown engineer.

Executive producer, Liv Singh Khalsa. Cover photo by Judith Fairchyld. Group photo by Joey Meeker-Johnson.

If you would like to receive our newsletter with information about concerts, write: Radiance, Box F, Belfast, ME 04915. For music catalog write: Invincible, P.O. Box 13054, Phoenix, AZ 85002.

This music is our work and our livelihood. We hope you will not copy this album, and refer all interested friends to us.

Radiance

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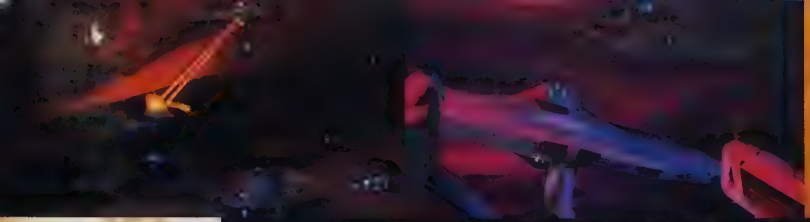

MUSIC COMPOSED & CONDUCTED BY JAMES HORNER

SIDE ONE

MAIN TITLE* (3:03)
SURPRISE ATTACK (5:06)
SPOCK (1:10)
KIRK'S EXPLOSIVE REPLY (4:02)
KHAN'S PETS (4:16)
ENTERPRISE CLEARS MOORINGS (3:32)

SIDE TWO

BATTLE IN THE MUTARA NEBULA (8:06)
GENESIS COUNTDOWN (6:36)
EPILOGUE/END TITLE* (8:40)

All songs published by Famous Music Corporation, ASCAP.
*Contains J.V. Theme by A. Courage published by Bruin Music Company, BMI.

SOUNDTRACK ALBUM PRODUCED BY JAMES HORNER

Recorded and mixed by Dan Wallin/Record Plant Scoring.
Assistant: Tom Steel
Digital engineer: Bill Freesh
Digital technician: Penn Stevens

Music editor: Bob Badami
Orchestrations: Jack Hayes
Orchestra Manager: Carl Fortina
Art Director: Bob Defrin

PARAMOUNT PICTURES presents
STAR TREK II: THE WRATH OF KHAN Starring WILLIAM SHATNER LEONARD NIMOY*
DeFOREST KELLEY Co-starring JAMES DOOHAN WALTER KOENIG GEORGE TAKEI NICHELLE NICHOLS
also Starring BIBI BESCH and PAUL WINFIELD as TERRELL Introducing KIRSTIE ALLEY as SAAVIK
and Starring RICARDO MONTALBAN as KHAN Executive Consultant GENE RODDENBERRY
Based on STAR TREK Created by GENE RODDENBERRY Executive Producer HARVE BENNETT
Screenplay by JACK B. SOWARDS Story by HARVE BENNETT and JACK B. SOWARDS
Produced by ROBERT SALLIN Directed by NICHOLAS MEYER PANAVISION® A PARAMOUNT PICTURE

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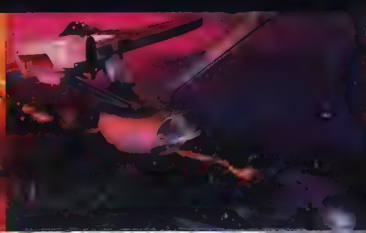

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MUSIC FROM THE MOTION PICTURE

EXPERIMENT IN TERROR

A BLAKE EDWARDS PRODUCTION • A COLUMBIA PICTURES RELEASE

MUSIC COMPOSED & CONDUCTED BY

HENRY MANCINI

LPM-2442

12"
33⅓ R.P.M.
2

"HIS MASTER'S VOICE"
RCA VICTOR

COLUMBIA PICTURES

presents

A BLAKE EDWARDS PRODUCTION

Glenn Ford Lee Remick

in

Experiment in Terror

with

STEFANIE POWERS

Screenplay by THE GORDONS

Based on Their Novel, "Operation Terror"

Produced and Directed by BLAKE EDWARDS

Music by HENRY MANCINI

Album produced by Dick Peirce

Recorded at RCA Victor's Music Center of the World, Hollywood, California.
Recording Engineer: Al Schmitt.

SIDE 1 Fluters' Ball (3:17) / Tooty Twist (2:10) / Kelly's Tune (3:15) / Golden Gate Twist (2:10) / The Good Old Days (2:00) / Experiment in Terror (Twist) (2:42)

SIDE 2 Experiment in Terror (2:16) / Nancy (3:29) / Down by the Wharf (2:25) / Teen-age Hostage (2:35) / White on White (2:06) / Final Out at Candlestick Park (2:59)

Public performance clearance—ASCAP.

ANOTHER SMASH MANCINI FILM SCORE!

A few years ago, composer-conductor Henry Mancini teamed up with television director-producer Blake Edwards. They began operations under the theory that dramatic background music should be fresh, modern and listenable in its own right. As a result of this attitude, the music Mancini composed for the TV series "Peter Gunn" became immensely popular via two best-selling albums and a hit "single" recording. The pattern was repeated with the TV series "Mr. Lucky" and enjoyed similar success. Applying these same principles to motion pictures, Mancini wrote the score for the Edwards-directed "Breakfast at Tiffany's," resulting in another fine album and the fabulous hit song *Moon River*.

This album contains the music which Henry Mancini composed for the most recent Blake Edwards motion picture production, "Experiment in Terror." It is no exception to their rule. The music reflects all the dramatic characteristics of the picture: it is tense, suspenseful, thrilling and modern.

To achieve these effects, Mancini exercised a great deal of ingenuity and versatility in the composition of the music and the selection of the performing instruments. The main title, *Experiment in Terror,* is a compelling theme and utilizes an unusual instrument called the autoharp. Although the autoharp is not a regulation musical instrument, Mancini used the unique sound of two of these instruments to create an exciting and interesting theme.

For one of the most gripping scenes in the picture, a murder sequence, he wrote a hauntingly beautiful melody titled *Nancy*, featuring piano soloist Jimmy Rowles.

Throughout the picture there are several sequences depicting modern teenagers. Mancini has given these scenes a musical background utilizing the current dance craze, "The Twist." Included are *Golden Gate Twist* and an exciting version of the main title, *Experiment in Terror (Twist)*.

Also sprinkled through the score are fine big-band swingers which further contribute to the modern style and freshness of the music and picture. These include *Kelly's Tune* and *Fluters' Ball*. For a change of pace, there is a background for an old-time motion picture sequence that features a ragtime piano playing *The Good Old Days*. All-in-all, the score displays a remarkable variety of music and mood, and is a tribute to the versatility of its composer.

For those who have seen the picture, this album will serve to re-create many of the thrilling scenes. Those who haven't yet made the trip to the theater will find this an exciting "prevue"—a fascinating listening experience.

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MUSIC FROM THE ORIGINAL SOUNDTRACK
STAR TREK
THE MOTION PICTURE
COMPOSED AND CONDUCTED BY JERRY GOLDSMITH

0 7464-36334-1

Paramount Pictures Presents A GENE RODDENBERRY PRODUCTION A ROBERT WISE film STAR TREK—THE MOTION PICTURE
Starring WILLIAM SHATNER LEONARD NIMOY DeFOREST KELLEY Co-Starring JAMES DOOHAN GEORGE TAKEI MAJEL BARRETT WALTER KOENIG
Presenting PERSIS KHAMBATTA and Starring STEPHEN COLLINS as Decker Music by JERRY GOLDSMITH
Story by ALAN DEAN FOSTER Produced by GENE RODDENBERRY Directed by ROBERT WISE

Album Produced by: Jerry Goldsmith
Executive Producer: Bruce Botnick
Music Composed and Conducted by Jerry Goldsmith

Orchestrations: Arthur Morton
Contractor: Carl Fortina
Music Editor for the Film: Ken Hall
Recorded at 20th Century Fox, Music Scoring Stage

Engineer: John Neil
Assisted by: Terry Brown, Randy Saunders & Barry Walters
For 20th Century Fox, Music Department: Lionel Newman
SONY Digital Recording

System Consultants: Rick Plushner & Roger Pryor
Editing Engineer: Bruce Botnick
Disc Mastering: Wally Traugott, Capitol Records Studios, Hollywood
For Paramount Pictures

Music Department: Hunter Murtaugh
For Columbia Records: Michael Dilbeck, Bruce Lundvall, Joe Dash & Gus Spellman

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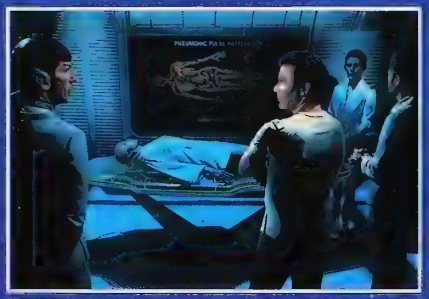
"Ilia" confronts Vejur



"Ilia" in the 23rd century examining room aboard the Enterprise

Chekov is struck by a whiplash energy bolt

Capt. Kirk and crew approach Vejur

A malfunction in the transporter room aboard the Enterprise

Kirk and the Vejur encounter

BETELGEUSIAN CHIEF AMBASSADOR

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AUDIO MASTERWORKS 1210

what you can learn from the Kinsey Report

Dr. Murray Banks

MALE
FEMALE

Dr. Banks was formerly professor of psychology at Long Island University, and at Pace College in New York City, where he was the head of the psychology department for over five years. He has also been a visiting professor and special lecturer at several leading universities and colleges. At Brooklyn College, he conducted for several years, one of the most popular courses on Psychology of Everyday Life. Dr. Banks is a graduate of New York and Columbia Universities. He is the author of the best sellers, HOW TO LIVE WITH YOURSELF, WHAT TO DO UNTIL THE PSYCHIATRIST COMES, JUST IN CASE YOU THINK YOU'RE NORMAL!, and HOW TO OVERCOME AN INFERIORITY COMPLEX. He is much in demand as a speaker before colleges, men's clubs, women's clubs, conventions, medical societies, and trade associations throughout America.

A personal interpretation of essential sex factors presented in the unique and dynamic style of Dr. Murray Banks... the most sought after speaker on the most talked about subject in America today!

Some vital answers to provocative questions:

- At what age does sex activity begin?
- What most influences your sex life?
- How widespread is petting?
- How many men and women have pre-marital intercourse?
- What are the facts about sex in marriage?
- How many men and women have extra-marital intercourse?
- How widespread is homosexuality?
- What is the truth about masturbation?
- What is "normal" in sex behaviour?
- What is the difference between male and female sex drive?

Authentic!

Entertaining!

Non-technical!

This lecture has been recorded as given before actual audiences of various service, social and civic groups.

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AUGUST - SEPTEMBER 1972

CIRCUS

VOL.1 NO.1 - STEREO

AUDIO MAGAZINE

MICK JAGGER TALKS ABOUT **MICK JAGGER**

- **"MANSON WILL ESCAPE"** Says ED SANDERS
- **TED KENNEDY** On Youth: Abortion [illegible] and his Future
- **ELVIS** First and only [illegible] Conference
- **ANGELA DAVIS** NOT GUILTY - A Moment to Keep
- **SENSUOUS YOU** A CURRENT Test

AUDIO MAGAZINE

VOL.1 NO.1

Manson Will Escape!

An eerie prediction by author Ed Sanders. In his interview with Jamie Friar, Sanders goes beyond his book "The Family" telling about Manson's threat to kill him——Ed Sanders went where no other reporter dared and listening to the sound of his voice on this recording it is hard to escape the sensation of making contact with the evil which Sanders had to touch in order to know.

SIDE ONE

1. MICK JAGGER SPEAKS ABOUT MICK JAGGER——interviewed by Elliot Mintz, photographed by Jeff Mayer (cover), Bob Gruen & Mayer B/W
2. MANSON WILL ESCAPE! SAYS ED SANDERS——interviewed by Jamie Friar, photographed by Jay Good
3. CURRENT AUDIO COMEDY—ROBERT KLEIN——interviewed by David Goldman, photographed by Jay Good
4. TEDDY KENNEDY ON YOUTH, DOPE, ABORTION AND HIS FUTURE——interviewed by Scott Friedman, illustration by Frank Mayo
5. ANGELA DAVIS NOT GUILTY!——recorded by Karen McConnell, photographed by Mike Musura
6. THE MONTY PYTHON FLYING CIRCUS illustrated by Frank Mayo

SIDE TWO

1. ELVIS PRESLEY'S NEWS CONFERENCE——recorded by Hank Neyer, photographed by Bob Gruen. Questions have been technically enhanced
2. THE KILLER WAS A NARC——interviews by Larry Bensky, photographed by Richard Harris
3. BELLA ABZUG LOSES——by Jeff Kamen, photographed by Julio Mitchel
4. SCOOP'S COLUMN——AUDIO MIX BY SCOOP NISKER——photographs by Christopher Springmann
5. NADER GROUP HITS VEGA DESPITE RECALL——by Rich Adams
6. CRIME WATCH: CURRENT AUDIO'S MONTHLY CRIME COLUMN——by Jay Robert Nash and Kevin Mosley, recorded at Joy Studios in Chicago by Larry Root, photographed by Paul McGrath
7. SENSUOUS YOU——Jaye P. Morgan gives answers to the sex test. Photographed by Richard Creamer

Advertisement

You can rock around the clock, chase all the blues away and maybe even get a little rhythm with the new **mini studio**

If you've ever been involved in a recording session, you know what it feels like to do the best you know how and have the playback come out sounding like Sam Spastic and the Clutchers.

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But there are many others who just get uptight and more than a little intimidated and confused when it comes to putting it on tape.

And if that's your problem, we've got the answer, the Lamb/Revox MiniStudio.

A completely professional recording studio in a suitcase (really several suitcases), the MiniStudio permits you to make top quality stereo recordings almost anywhere. And the price is an incredibly low $2400.

At the heart of our MiniStudio is the critically acclaimed Lamb/Revox high speed tape recorder with Sel-Sync, variable pitch control and an illuminated remote control unit. In addition, there's a Lamb Laboratories four channel, two group mixer, four Beyer microphones that enable you to match the mike to the job, stands and booms, Beyer DT 100 monitor headphones and everything else you'll need to handle almost any kind of recording session.

We realize of course, that while $2400 is only a fraction of what you'd have to spend on anything that would even come close to duplicating the performance of our MiniStudio, it still represents a sizeable investment.

That's why we've come up with a plan which will enable you to rent a complete MiniStudio for three days for only $150. In this way you can try it before you buy it.

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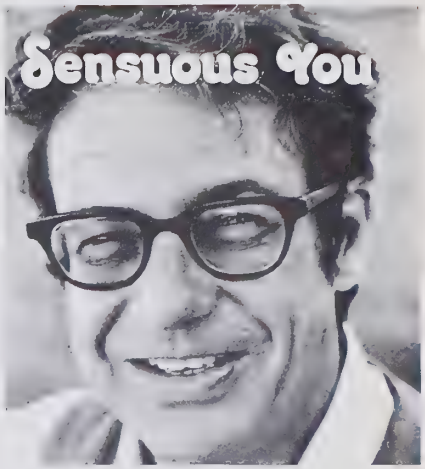

LAURENCE SCHWAB
and
KAREN MARKHAM

Excerpted from their book:
Discover Your Sexual Personality

Your viewpoints regarding political and social issues of the day say much about your sexual personality. You may think that your judgement concerning our military posture, the latest themes in films, and the legal voting age have nothing to do with your sex life. Nothing could be further from the truth!

Where you stand on campus radicals, capital punishment, or the constitution, can say volumes about your sexuality. Often it reveals more than a lurid recitation of intimate sexual adventures.

Next time ask your potential bed partner about politics, not sex, then vote which way to go.

Look at the following statements, then mark either AGREE, DISAGREE, or ? Then read the scoring explanation and find out where you stand in the sexual-political arena.

1. I believe in the statement "My Country right or wrong." Agree ? (Disagree)

2. Women have as much right in the profession of medicine as men. Agree ? (Disagree)

3. Once we have committed ourselves to any war we have a moral obligation to see it through to the end. Agree ? (Disagree)

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WILD VOICES

"The animal shall not be measured by man. In a world older and more complete than ours they move finished and complete, gifted with extensions of the senses we have lost or never attained, living by voices we shall never hear. They are not brethren, they are not underlings; they are other nations, caught with ourselves in the net of life and time, fellow prisoners of the splendor and travail of the Earth."

Henry Beston, The Outermost House
Courtesy of Holt-Rinehart-Winston

Wild Voices is intended to add another dimension to your appreciation of animals. It is a narrated audio tour of some of the world's most interesting wildlife sounds.

This album was made possible by the cooperation and encouragement of many people at the San Diego Zoo and the San Diego Wild Animal Park. Special thanks go to the curatorial staff, keepers, Photo Lab, and members of the Public Relations and Merchandising departments.

Produced, written and narrated by Geoffrey T. Williams
Project Coordinator, Dorothea Williams
Recording Engineer, Ronald L. Compton, Fanfare Studios, El Cajon, CA

Original cover art by Ken Auster
Art Director, Gwen Huber Auster
Mike Wofford, keyboards
Steve O'Connor, guitars
Jim Plank, percussion

Photos Courtesy of Zoological Society of San Diego, Inc.
Ron Garrison and F. D. Schmidt, photographers

Coyote photo courtesy of Karen Sausman, curator, Living Desert Reserve, Palm Desert, CA

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CRS-045C00

The Rite of Exorcism

Producers ..... Morty Jay
John O'Reilly
Joe Venneri
Sandy Messina

Original Concept, Theological and Liturgical Research ..... Rev. Patrick J. Berkery, Ph.D.

Original Script ..... Morty Jay

Engineering and Special Sound Effects ..... Sandy Messina
Joe Venneri

Our Father sung by ..... Dorothy Lerner

Musical Arrangements:
Dies Irae ..... Joe Venneri and John O'Reilly
Our Father ..... Joe Venneri and John O'Reilly
Ron-Aimee Fugue ..... Morty Jay

Cover Design and Concept ..... Bob Jurkoski
and 1052 Productions, Inc.

Recorded at Le Studio, 143 W. 51 Street, New York, N.Y.

DRAMATIS PERSONAE

The Exorcist ..... Leo Bayard
Reporter ..... Adam Christopher
Girl/Devil ..... Rosemary Foley
Curé/Frenchman ..... Charles Parks
French Woman ..... Marny Briscoe

Examples of diabolical possession abound in the annals of human history. Some are more frightening than others. All have the common denominator of an erstwhile faithful twisted or turned into inexplicable torment. The album you now hold in your hands records one such experience. The case is actual and authentic revealed in an ancient, dramatic rite. A young girl is taken from her loved ones and out of her mind. An earnest priest calls on the powers of this sacrament to rescue her from those who without cause deal her only searing pain and maniacal anguish.

Narrated, this drama is not. The story is simply and faithfully presented so as to allow the listener to become a part of genuine human tradition. The incursions of the devil into the mainstream of everyday living represent phenomena of which all concerned believers should become aware. To paraphrase Mark Twain: Everyone talks about (the devil) but no one does anything about (him).

Obviously, there isn't much anyone can do about the devil. He is or he isn't. He comes or he doesn't come. If we are believers, no one need tell us about the devil and what he stands for. If we do not believe, his realm and his power defy description.

Roman catholicism tells us little about the devil save that he is the fallen one, the evil one, the anti-thesis of Emmanuel. Yet no other confessional has so moved by so powerfully and so effectively routs Beelzebub from his centuries of power and dominance.

Common sense dictates that man deal with the forces of darkness only gingerly. This is what the rite of exorcism within the churches purports to do. More and more frequently in our current media phenomena of the occult make appearances in the stream of man's consciousness. It behooves the wary and the worried to inform themselves as to options open to them who would replace horror and fear with beauty and strength.

It may well be that someday men will ridicule the very suggestion of satanic forces. We take no position one way or the other here. As we attempt is to provide a very realistic, authentic and objective presentation of fact enmeshed with fantasy. We know it to be true that one day in yesteryear son of evil being ravished and nearly obliterated a delicate promise.

Sadly, stories of the evil men do live in our day. Diabolical possession seems an almost requisite segue to a discussion where truth, honesty and simple faith no longer are discerned in so many political, church or familial circles.

Many have said that to know one's enemy is to claim the victory. Yet are we to say that all man's problems and all man's sorrows are the handiwork of Satan? Hardly. The reality or non-reality of the devil is not our era's basic issue. We don't need another scapegoat to depersonalize and already fragmented society's conscience. Rather, must we accept evil as man's own creation. The light, the sun, the moon, the air we breathe, goodness, joy and truth ... these are God's creations, and these are His gifts to us.

– Rev. Patrick J. Berkery, Ph.D.

CRUNCH RECORDS

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TAOIST CHANTS

TAOISM

Taoism is the only true religion indigenous to China. It began as a school of philosophy which stood side by side with Confucianism in influence and importance. It is said that Taoism was founded by the philosopher Lao Tzu (604 B.C.- an unknown year) and made popular by his disciple Chung Tzu (369-286 B.C.). The treatise of Lao Tzu is found in the succinct "Tao Te Ching." Whether he or his disciples authored the work is open to question.

Orthodox religious Taoism dates from two movements at the end of the Han dynasty. Philosophy and religion combined to form the Taoism known today. The Taoist priests of Taiwan call themselves members of the Heavenly Master sect, or "orthodox" Taoists who consider their point of religious origin to have been "Dragon-tiger Mountain" (Lung-Lu Shan) in Kianghsi Province on mainland China.

The most important festival of Taoism is the "Ta pai pai," the Great Festival. There are many other festivals (or chiao) which Taoists observe. The rituals of all of them can be found in the ancient book entitled "Tao Chiao Chiao Yuan-liu." The importance of observing the many Taoist festivals and participating in the rituals is that the merit from these acts can bring merit to the whole community, as well as to the country. It is believed that the souls of the deceased from all over the world will witness the acts, and will be freed by partaking of them. These chants, recorded in the field, are representative of Taoist ritual and worship.

The Taoist religion can be divided into two sects: heterodox and orthodox Heavenly Master. Within this latter group all the priests must possess through their family tradition ordination papers from Lung-Lu Shan. Those orthodox priests who perform rituals of exorcism, birth, marriage, and the like for the living are known as "Red-heads" while those performing rituals for the dead are the "Black-heads." Heterodox Taoists are known as the "Little Taoists" who deal with the earth spirits and the expulsion of evil. They cure sickness, foretell the future, and interpret the words of mediums, who beat themselves during possession. The mediums in a trance are to descend to the lower regions and look into the well-being of the departed, to become possessed by the soul of the deceased and speak in his words, and to be possessed by the spirit of a goddess or god.

A Taoist believes in the "Tao," or the "Way"; it is a mystical power which is the source of all being and of all life. The Taoist way of life is simplified, in harmony with nature, and devoid of strife and coercion. The concept of the Yin-Yang is at the very heart of Taoism. Yin is the passive, negative, or female principle of the universe; Yang is the active, positive, or male principle. All external or internal things and events are products of these two elements or forces.

THE CHANTER

Mr. Chao Chia-cho, President of the Taiwan Taoist Association and congressman of the Republic of China, is the chanter. He is a head Tao Shih, or priest authorized to perform religious services. He is, furthermore, regarded as one of three leaders of orthodox Taoists, the other two being the T'ien Shih (or Taoist Pope) and the oldest living and most revered Taoist priest (who trained on Lung-Lu Shan). Chao Chia-cho is schooling the new T'ien Shih in Taoist philosophy. He has written many articles, lectured abroad, and published the book of standard chants and their musical scores used throughout Taiwan and many Taoist communities.

— NISHAN NAJARIAN

SIDE A

1. Religious Songs of Taoism
2. Incantation to Purify the Air
3. Incantation to Purify the Universe

SIDE B

4. Belief in The Way, Precepts and Teacher
5. The Virtue of Chanting Hymns
6. Save from Suffering
7. Greeting of the Ascendance of God

Other Records Available:

Buddhism	Shinto
Confucianism	Sikhism
Hinduism	Taoism
Islam	Zen
Jainism	Zoroastrianism

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The way to become

The Sensuous Woman

by "J"

Everything a woman needs to know to love and be loved by a man is in *The Sensuous Woman.*
The importance of *his* orgasm, the etiquette of orgies, what goes on in men's heads sexually—and much, much more.
Every female has the ability and the right to be fully sensuous. But most women never learn how.
The Sensuous Woman will show you how to attract a man worth your attention, drive him
wild with pleasure and keep him eagerly coming back for more. And *The Sensuous Woman* will show you
how to reach peaks of erotic and loving pleasure you never dreamed were available to you.
Even if you are knock-kneed, flat-chested, cross-eyed and balding, you can learn
to have a really joyous and fulfilling sex life.
The Sensuous Woman can make it happen to you.

Idea for record by Marty Thau/Coordination: Jerry Weintraub/Recording engineer: Ralph Moss at Electric Lady Studios, New York City/Produced by Lewis Merenstein for Thau-Merenstein Productions, Inc.

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STEREO 33⅓ RPM

AX-7362
(AX-7362-A)

℗ '82. 12

JASRAC

'83演歌饗宴

＊北酒場／さざんかの宿＊

1. 北酒場（細川たかし）
2. 裏町酒場（美空ひばり）
3. 鳳仙花（島倉千代子）
4. 漁火挽歌（いさりびばんか）（石川さゆり）
5. 氷雨（佳山明生）
6. 夫婦みち（高樹一郎，津山洋子）
7. ためいき橋（島倉千代子）

＊伴奏：コロムビア・オーケストラ

SIDE 2

'83演歌饗宴

＊北酒場／さざんかの宿＊

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STEREO／33⅓ RPM

1. さざんかの宿（大川栄策）
2. 東京セレナーデ（都はるみ）
3. 雨に咲く花（たかだみゆき）
4. 妻と呼ばれて（ぴんから兄弟〈宮 史郎〉）
5. 哀愁かもめ（松原のぶえ）
6. 矢切の渡し（ちあきなおみ）
7. ふたりの大阪（都はるみ，宮崎 雅）

＊伴奏：コロムビア・オーケストラ

AX-7362
(AX-7362-B)
℗ '82. 12

JASRAC

INVISIBLE SUPERSTARS 001

TSLP3011 VARIOUS ARTISTS

SIDE A

1. Miles Tilman - "Chicken Salad Beats" 3:13
2. Scott Matelic - "Thoughtless" 4:30
3. Controller 7 - "Consumer" 2:29
4. Tenshun - "Mind Fuck" 2:26
5. Zombie Mountain - "Heretic" 2:53
6. Meatsock - "Another Plaza" 4:13
7. Mormon Freegan - "Seeing n=0" 3:00

INVISIBLE
SUPERSTARS 001
TSLO8011 VARIOUS ARTISTS

SIDE B

3. PNS - "Storm" 3:30

wonderland
LONG PLAYING
MICROGROOVE
A CHILD'S
INTRODUCTION TO SEX
RLP
1459
SIDE
1
DR. MILTON I. LEVINE
and
Melba Rae
(RLP 1459 A)
Bill Grauer Productions, Inc. / New York
Wonderland

wonderland
LONG PLAYING
MICROGROOVE
A CHILD'S
INTRODUCTION TO SEX
RLP
1459
SIDE
2
DR. MILTON I. LEVINE
and
Melba Rae
(RLP 1459 B)
Bill Grauer Productions, Inc. / New York
wonderland

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LSP
1556

1
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HIGH
FIDELITY

1—MARIA BONITA (Agustin Lara)
2—CU CU-RRU-CU-CÚ PALOMA (Tomas Mendez)
3—LA BORRACHITA (I'll Never Love Again)
(Ignacio Fernandez Esperon. English Lyr. Al Stewart)
4—MACHACA (Perez Prado)
5—ADIOS MI CHAPARRITA (Goodbye My Little Angel)
6—MARIA

Perez Prado and his Orchestra

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RCA VICTOR

"PREZ" PRADO

LSP
1556
(J2TY-2230)

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1—LULLABY OF BIRDLAND (George Shearing)
2—FLIGHT OF THE BUMBLEBEE (Rimsky-Korsakoff)
3—LEO'S SPECIAL (Leo Acosta)
4—COME BACK TO SORRENTO
(Torna A Sorrento) (Ernesto De Curtis)
5—FIREWORKS (King Guion)

Perez Prado and his Orchestra
1. Modesto Duran, *Conga*
Ray Rivera, *Bongo*
2. Ollie Mitchell, *Trumpet*
3. Leo Acosta, *Drums*
4. Rene Bloch, *Jazz Solo*

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REFLECTIONS
TERRY KNIGHT AND THE PACK
SIDE 1
STEREO
LE-8001-A
1. ONE MONKEY DON'T STOP NO SHOW Time: 2:32
(Tex) Tree Pub. Co.-BMI
2. LOVE, LOVE, LOVE, LOVE, LOVE Time: 2:40
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
3. COME WITH ME Time: 2:35
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
4. GOT TO FIND MY BABY Time: 2:45
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
5. THIS PRECIOUS TIME Time: 2:30
(Sloan-Barri) Trousdale Music, Inc.-BMI
6. ANYBODY'S APPLE TREE Time: 2:30
(T. Knight) Cameo-Parkway Pub.-Ann Arbor
Music-BMI
Dist. by Cameo Parkway Records, Inc.

LUCKY ELEVEN

REFLECTIONS

TERRY KNIGHT AND THE PACK

SIDE 2
STEREO

LE-8001-B

1. THE TRAIN Time: 2:05
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
2. DIMESTORE DEBUTANTE Time: 4:15
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
3. DIRTY LADY Time: 3:10
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
4. LOVE GODDESS OF THE SUNSET STRIP Time: 3:33
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
5. FOREVER AND A DAY Time: 2:58
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
6. (I Can't Get No) SATISFACTION Time: 3:50
(Jagger-Richards) Gideon Music-BMI

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HOMEGROWN RECORDS

Observer

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Stereo
33 1/3 rpm

Side One
S80-1147S-A
(27758)

SIDE 1

Ride The Wind/*Steffen* 5:28
Cat Eyes/*K. Abler — Dellger* 3:14
Jamaican Holiday/*K. Abler — Dellger* 5:56
(Make it) Last Another Day/*K. Abler — Dellger* 6:56

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HOMEGROWN RECORDS

Observer

SUNBLIND LION

Stereo
33 1/3 rpm

Side Two
S80-1147S-B
(27758)

SIDE 2

Games of the Lonely/*K. Abler — Dellger* **5:58**

Spring Essence/*Hassinger — Dellger* **6:32**

I. Dawn II. Storm III. Sunset

Observer/*K. Abler* **10:48**

I. Dreams II. Woes III. Birth

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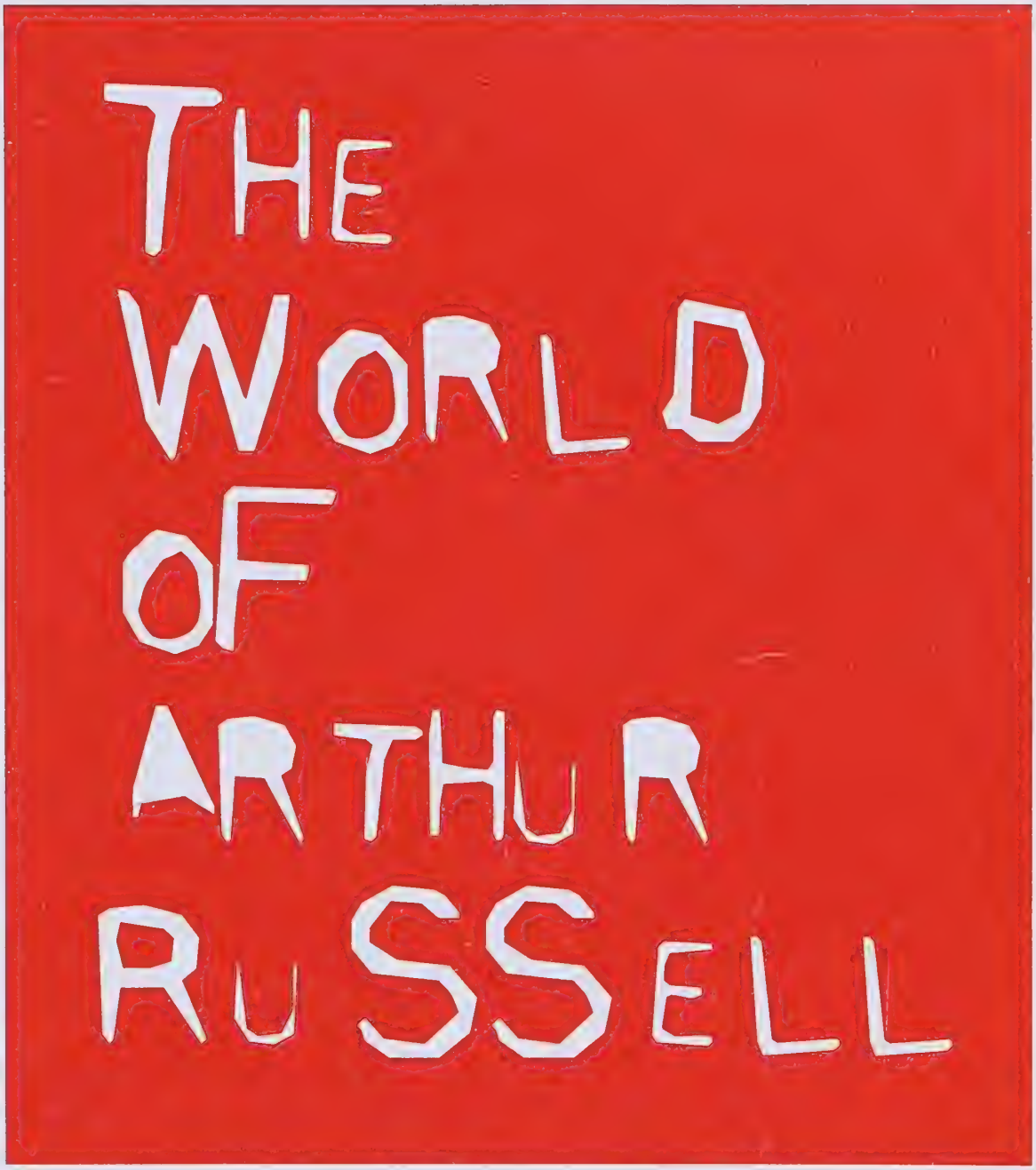
LOOSE JOINTS

"POP YOUR FUNK"



Soul Jazz Records

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Pedestal Fan

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2. TAKE IT OFF

1. CLUB
2. ACAPPELLA

BOBBY ROSS AVILA

"MUSIC MAN"

REMIX

9146-1-RDAB

2 BAD PRODUCTION

TB-004
SIDE A

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SNEAK UP

(R. Martin, H. Dyer)

MR. CHICKEN

2 BAD
PRODUCTION

TB-004
SIDE B

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BROADWAY

SIDE B

Der fliegende Hollander Overture
("The Flying Dutchman")
By Richard Wagner
University of Wisconsin
Symphony Orchestra
Catherine Comet, Conductor

"LA ORQUESTA PANAMERICANA"
MODERNA Y ESPECTACULAR

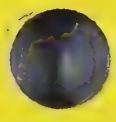
B
MR-07
33 1/3 RPM
LP-1081

1-AQUI HAY UN LOCO
2-PATA PATA PA TI
3-SOLO PIENSO EN TI
4-PULPA DE TAMARINDO
5-VERANO DE AMOR
6-ARRIMATE PA' CA

HAND CLAPPIN' MUSIC

THE NAVY SHOW BAND

SIDE TWO:



BLACK ORPHEUS MEDLEY	5:36
Manha de Carnival	
Samba de Orpheus	
BOOGIE-WOOGIE BUGLE BOY (of Company "C")	2:10
CAN'T SMILE WITHOUT YOU	2:42
OYE MAMA	4:31
THEME FROM "ROCKY"	3:15

RADIO DISC

Processed and Printed by

ALLIED RECORD

MANUFACTURING COMPANY

1041 North Las Palmas Avenue Hollywood 38

Side 2

78 RPM

CIVIL DEFENSE MARCH

(Heads Up, America)

PAUL WESTON - SAMMY CAHN

(Chorus & Orchestra)

Property of

FEDERAL CIVIL DEFENSE ADMINISTRATION

T-537

SH-457-A
(VID-255-A-SU)
Sugar Hill Music
Publ. Ltd.
(BMI)
TIME: 7:21

VOCAL
Produced by:
SYLVIA INC.

NEW YORK NEW YORK

(Melvin Glover-Sylvia Robinson-
Edward Fletcher-Reggie Griffin)

GRAND MASTER FLASH & THE FURIOUS FIVE

Engineered by E. T. Thorngren

© Ⓟ 1983 SUGAR HILL RECORDS LTD.
96 West St., Englewood, N.J. 07631

SH-457-B
(VID-255-B-SU)
Sugar Hill Music
Publ. Ltd.
(BMI)
TIME: 7:21

INSTRUMENTAL
Produced by:
SYLVIA INC.

NEW YORK NEW YORK

(Melvin Glover-Sylvia Robinson-
Edward Fletcher-Reggie Griffin)

GRAND MASTER FLASH & THE FURIOUS FIVE

Engineered by E. T. Thorngren

© Ⓟ 1983 SUGAR HILL RECORDS LTD.
96 West St., Englewood, N.J. 07631

O.U.R.

RECORDS

BERMUDA GOLD

Esso Steel Band

k

OUR LP-1002

Side 2

STEREO

33 1/3 RPM

1. WINGS OF A DOVE
2. SHAME AND SCANDAL
3. EINE KLEINE (MOZART)
4. BROWN GIRL
5. LIEBESTRAUM (FRANZ LISZT)

Made in Canada

COMING HOME
CHICAGO BLUESTARS

Produced for Soulstice Productions by Woodie Woodsum/Pete Welding.
Engineer: Brian Ingoldsby.

STEREO
BTS 9 (5017)
SIDE 1

1. I NEED YOUR LOVING (F. Roulette) (Testament - BMI) 2:27
2. EARLY IN THE MORNING (Traditional, Arranged by L. Myers) (Testament - BMI) 3:22
3. COMING HOME, BABY (Ben Tucker & Bob Dorough) (Melatone Music, Inc. - BMI) 4:45
4. SHE'S GOT A GOOD 'UN (Willie Dixon/Louis Myers) (Armel Music/Testament - BMI) 2:42
5. ROUTE 66 (Bobby Troup) (Edwin H. Morris, Inc. - ASCAP) 3:15

BLUE THUMB RECORDS, INC. - BEVERLY HILLS, CALIF.

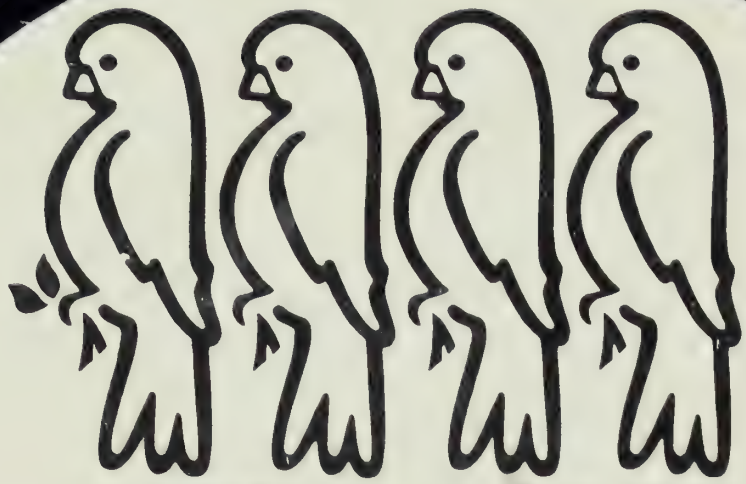
COMING HOME
CHICAGO BLUESTARS

Produced for Soulstice Productions by Woodie Woodsum/Pete Welding.
Engineer: Brian Ingoldsby.

STEREO
BTS 9 (5018)
SIDE 2

1. IT'S YOUR LAST TIME (Jimmy Rogers/J. Lane) (Arc Music Corporation - BMI) 2:35
2. SUMMERTIME (Dubose Heyword/George Gershwin) (New Dawn Music/George Gershwin Music - ASCAP) 3:25
3. BLACK NIGHTS (Washington/Folsum) (Modern Music/Little M Publishing - BMI) 5:00
4. YOU BETTER CUT THAT OUT (Shirley Musselwhite) (Treefrog Music - BMI) 2:25
5. WALKING THROUGH THE PARK (M. Morganfield) (Arc Music Corporation - BMI) 2:56

BLUE THUMB RECORDS, INC. - BEVERLY HILLS, CALIF.



GREEN LINNET

SIF 1060
SIDE B

STEREO

LUI COLLINS
Baptism of Fire

1. Wildflower Song (Molly Gamblin Music/BMI) (3:00)
2. January Thaw (Molly Gamblin Music/BMI) (4:05)
3. Sweet Goodbye (Molly Gamblin Music/BMI) (4:03)
4. Second Effort (Square One Music/PRO Canada) (3:20)
5. Awaiting the Snow (Molly Gamblin Music/BMI) (3:41)
6. Rooty Toot Toot for the Moon (Brown Street Music/ ASCAP) (4:20)

© Ⓟ 1985 GREEN LINNET RECORDS, INC.
NEW CANAAN, CONN. 06840

20TH CENTURY
RECORDS
ROCKVILLE JUNCTION
LORD, PROTECT ME FROM MY FRIENDS
SIDE 2
STEREO
T-447
(M-447-BS)
1. DAVE'S MOOD/GOING THROUGH CHANGES (4:55)
(Paul Gilman)
2. YOU'RE ON YOUR OWN, DEAR (3:10)
(Paul Gilman-Clay Frohman)
3. RADD CHERRY (Michael LeCorn) (2:39)
4. LINDA'S COMING DOWN (Paul Surratt) (3:23)
5. DAISY (Paul Gilman) (3:03)
All Songs Published by
Hit Brigade Music Corp. (BMI)
Produced by Danny Janssen
& Bobby Hart
©1974 20th Century
Records
PROPERTY OF WTOG
20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

JUST SUNSHINE RECORDS

FREEWHEELIN'
THE FABULOUS RHINESTONES

℗ 1973 Just
Sunshine, Inc.

STEREO
JSS-9
Side 2
JSS-9-B

1. Do It Like Ya' Mean It 4:05
   (M. Grebb-G. Thomas)
2. Roots With You, Girl 4:19
   (M. Grebb-H. Brooks-K. David-K. McCord)
3. Hurt Somebody 4:18
   (L. Russell)
4. Whitecaps 5:30
   (M. Grebb-H. Brooks-K. David-D. Sanborn)

All songs published by Higher Music Publishing, Inc./Fabulous Rhinestones, Ltd. (ASCAP) except "Hurt Somebody" by Skyhill Publishing Co. (BMI)
Produced by Bill Szymczyk for Pandora Productions, Ltd.

Distributed by Famous Music Corporation • A Gulf+Western Company

Stereo

THE WAY

can it be?

HS-777/16
Printed in U.S.A.

Side 2

Livin' On The Bottle © *1975 Dana P. Angle* / 3:58
Sittin' In The Pew © *1975 Dana P. Angle & Bruce Herring* / 4:09
Bearded Young Man © *1975 Dana P. Angle* / 3:49
Can It Be? © *1975 Kelly W. Diederich* / 4:50

℗ & © 1975 Maranatha! Music, P.O. Box 4669, Irvine, California 92664 / All Songs A.S.C.A.P.

DEEP PURPLE

multi-faceted improvisation

SONIC ZOOM

2

LOVE SHORTAGE

FRED GARDNER

SIDE B
STEREO

L10-2
℗1979

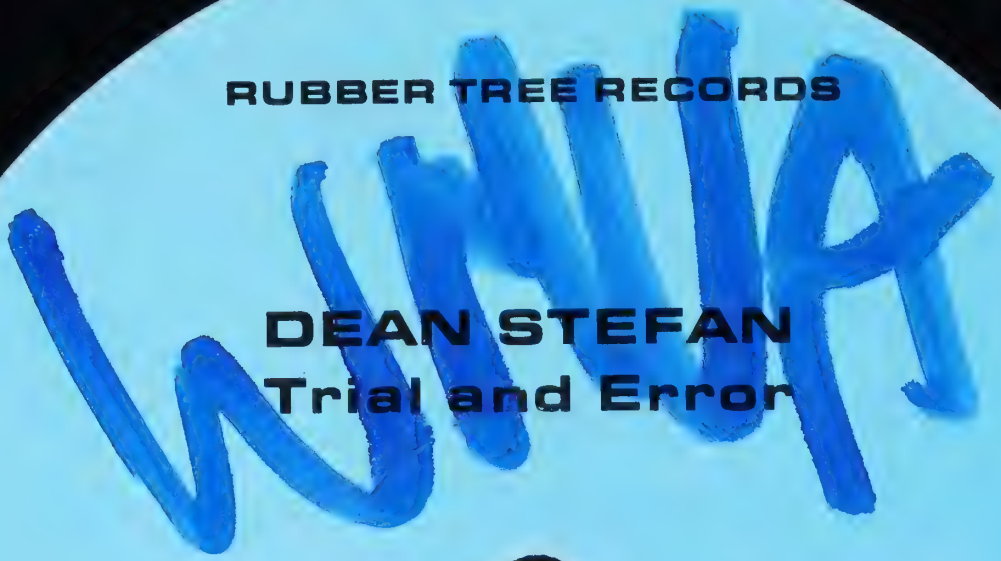
1. Love Shortage (3:53)
2. Patty Hearst and Bill Walton (4:07)
3. While You're Waiting (2:20)
4. One Into Two (3:23)
5. Karen (3:47)

All Songs © 1979 Leaves In October (ASCAP)
Words and Music by Fred Gardner (ASCAP)

1
1-23717 CH
hum!
HENSON UNIVERSAL MUSIC
MISS PIGGY'S
AEROBIQUE EXERCISE
WORKOUT ALBUM
Starring Frank Oz as Miss Piggy
Produced by Joe Raposo
1. STEREAU WARMUP • 2:04
2. SNACKCERCISE • 3:20
3. LIFT THE ONE YOU LOVE • 2:46
4. EXERCISE YOUR RIGHTS • 3:07
5. DREAM DANCIN' • 3:45
Music & Lyrics by Joe Raposo
All Songs Published by
Muppet Music, Inc./
Cherry Lane Music Co. ASCAP
© Henson Associates, Inc. 1982
℗ 1982 Warner Bros. Records Inc.
for the U.S. & WEA International Inc.
for the world outside of the U.S.
3300 Warner Boulevard • Burbank • California 91510 • Made in U.S.A. • Warner Bros. Records Inc.
Made in U.S.A. • Warner Bros. Records Inc. • 3300 Warner Boulevard • Burbank • California 91510

2
1-23717 CH
MISS PIGGY'S
AEROBIQUE EXERCISE
WORKOUT ALBUM
Starring Frank Oz as Miss Piggy
Produced by Joe Raposo
1. LA VIE AEROBIQUE • 3:05
2. SIT DOWN • 2:25
3. BREATHE EASY • 3:01
4. A LITTLE CHIN MUSIC • 2:21
5. HAIROBIQUES MADE SIMPLE • 3:02
6. AU REVOIR • :30
Music & Lyrics by Joe Raposo
All Songs Published by
Muppet Music, Inc./
Cherry Lane Music Co. ASCAP
© Henson Associates, Inc. 1982
℗ 1982 Warner Bros. Records Inc.
for the U.S. & WEA International Inc.
for the world outside of the U.S.
hum!
HENSON UNIVERSAL MUSIC
3300 Warner Boulevard • Burbank, California 91510 • Made in U.S.A. • Warner Bros. Records Inc.

RUBBER TREE RECORDS



DEAN STEFAN
Trial and Error

RT101B

SIDE TWO

1. Pretend 2:53
2. Token of Love 3:22
3. Wounded 3:10
4. Don't Start the Rain 2:56
5. Permanent Disguise 4:07

All songs by Dean Stefan

© 1987 PAHPULA MUSIC

2Sydz
SIDE B
383 Records
33.3 RPM
STEREO
1. Constant Struggle 4:37
2. Someone Special To You 3:46
3. Can You Stand The Pain 4:57
(Featuring Levitti)
4. We Gets Down 3:52
RECORDS
© 1997, 383 Records.
268 Bush St. #88, San Francisco CA 94104
All Rights Reserved. Made in USA

THE Amplified Version

HE'S MY BROTHER

SIDE 2
33⅓

STEREO
42513

1. **TEACH YOUR CHILDREN** (Nash/Living room/BMI) 2:57
2. **COME ALONG - HEAVEN** (Otis/Crouch) 3:30
3. **IT WON'T BE LONG** (Crouch) 5:38
4. **GET TOGETHER** (Ray Stevens) 2:55
5. **CROSS MADE THE DIFFERENCE** (Bernard/Robbins music) 3:43
6. **HE AIN'T HEAVY** (Neil Diamond) 3:32

DISKMAKERS

TEST PRESSING

MASTER NO. RELEASE NO.

7H-711 118

INSP. BY WILLIAM L. ANTHES, JR.

REMARKS

30 Kendall Street
SPRINGFIELD, MASS.
01104

A

Escape Lemon

#3A Vs The Outs

3B

B

Wrong

Number

Impose

SUNSATIONAL

" BY REQUEST "
BERMUDA SYMPHONY TRIO

ELPS-1131
SIDE 2

STEREO
33 1/3 RPM

1. ALONE AGAIN (NATURALLY) 2:32
2. CLAIRE DE LUNE 4:54
3. KILLING ME SOFTLY 2:42
4. AIN'T NO SUNSHINE 3:16
5. GODFATHER THEME 2:58
6. ODE TO BILLY JOE 2:36

Produced By Bev Welch
SUNSHINE RECORDS

Made In Canada

polydor
OUTRAGEOUS
ORIGINAL FILM SOUND TRACK
SIDE 2
PD-1-8902
(2391 317)
6
1. FRANKIE AND JOHNNY (2:30)
(Arr. by P. Hoffert-Lyrics by C. Russell) P.D.
2. DIAMONDS ARE A GIRL'S BEST FRIEND (4:58)
(L. Robbins-J. Styne) ASCAP
3. YONGE STREET MONTAGE (:51) (P. Hoffert) BMI
4. ROBIN'S PARTY THEME (Instr.) (5:00) (P. Hoffert) BMI
5. GIVE MY REGARDS TO BROADWAY (1:43) (G. M. Cohan) ASCAP
6. IT AIN'T EASY (3:20) (P. Hoffert-B. Hoffert) BMI
All vocals by Craig Russell
Produced by Paul Hoffert
℗ 1977 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK N.Y. 10019

La Creacion Es Bella

Cantan: Las Hermanitas Del Villar

Esther y Sarita

DISCOS:

CRUZADA DE FE

PEDIDOS A: APTDO. 42-2

STO. DGO., R. D.

LP - 001

Lado A

33 1\3 R. P. M.

STEREO COMPATIBLE

1. LA CREACION ES BELLA
G. CASTILLO BLANCO - P. SILVERIO
2. DIME DE TI - A. D.
3. LEVANTATE MI AMIGO - A. D.
4. SAULO HACIA DAMASCO
A. D.
5. SUBE ACA
ISRAEL SANTANA
6. CANTAD ALEGRES
JULIO PEREZ

"Great music from radio and television since 1955"

chm
RECORDINGS

BREAKTHROUGH
PILGRIM 20

SIDE TWO
33⅓ RPM

CHM 57
STEREO

1. ATLANTIC CHARTER - Bartlett
2. ODE TO BILLY JOE - Gentry
3. YOU CAN TELL THE WORLD - Spiritual
4. KICKS - Mann-Weil
5. FOR WHAT IT'S WORTH - Stills
6. LET'S GET TOGETHER - Valenti

Southern Baptists' Radio-TV Commission

Fort Worth, Texas

Paul M. Stevens, Executive Director

POINTER

℗ 1985 203.0017-B

CESAR CAMARGO MARIANO E NELSON AYRES

"PRISMA"

1. OS BREAKERS. 62567063 *(C. C. Mariano)* 4:52
2. CAPOEIRA. 62567160 *(C. C. Mariano-N. Ayres)* 1:51
3. FREVO RASGADO. 62567101 *(Gilberto Gil)* 2:56
4. ÚLTIMA INSPIRAÇÃO. 62567110 *(Peter Pan)* 5:00
5. NOS BAILES DA VIDA. 62567128 *(M. Nascimento-F. Brant)* 6:35

CGC 61.126.074/0002-44

FAB. E DISTRIBUIDO POR RCA ELETRÔNICA LTDA. - AV. ENG. BILLINGS, 2227 - S. P. - C.G.C. 61.126.074/0002-44
ESTÚDIO POINTER LTDA. Rua Avanhandava, 133 3.o andar São Paulo - SP - C. G. C. 52.011.897/0001-02 SCDP - DPF-174/83-SP

Side B

SAGITTARIUS

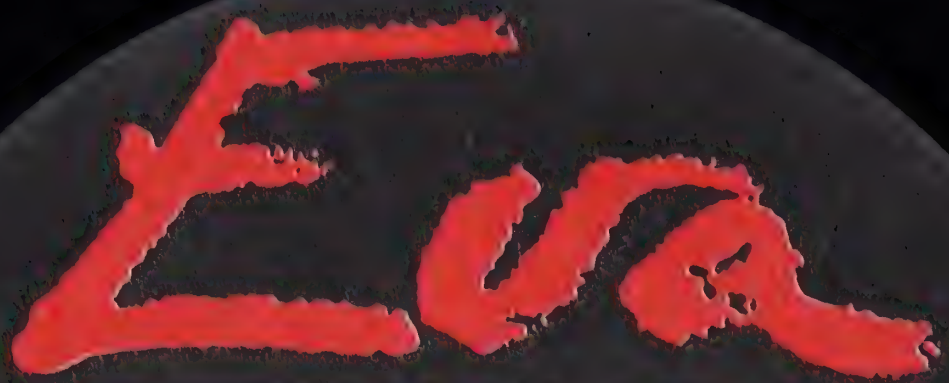
GROOVE MASTER RECORDS

TRACK TWO
33 1/3 RPM

STEREO
GMRLP05

1. FLAMEOUT (2:48)
2. THE CREATER HAS A MASTER PLAN (4:15)
3. THE POWER OF LOVE,
(IT'S IN MY HEART) (5:20)
4. BRING MINDS ALIVE (4:27)

Eva
Due to unavailability of certain master recordings, surface noise may be evident on certain tracks
MONO 33 1/3 T
12014
SIDE 1
EVA 12014 A
xPartx 89.920
SACEM
SDRM
T. C. ATLANTIC
1 I think it's gonna work out fine (Seneca / Lee) 2'56
2 Mona (E. Mc Daniels) 4'06
3 My babe (Walter) 2'43
4 Spanish Harlem (Spector / Leiber) 3'25
5 Once upon a melody (Toby / Stein) 2'00
6 Don't ask me what I say (P. Jones) 4'11
7 I love you so, little girl (Toby / Stein) 1'56
8 Smokestack lightning (C. Burnett) 4'15
TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES • SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS • MADE IN FRANCE



Due to unavailability of certain master recordings, surface noise may be evident on certain tracks

MONO 33 1/3 T

12014

SIDE 2

EVA 12014 B

xPartx 89.921

SACEM SACD SDRM FACD

T. C. ATLANTIC

1.	**Shotgun** (A. Dewalt)	3'35
2.	**I'm so glad** (Freeman , Kanan)	3'05
3.	**Stand by me** (King Crick)	3'32
4	**Judgement train** (H. Nehls / J. Kanan / F. Freeman / R. Wells)	2'36
5.	**Shake** (S. Cooke)	3'00
6.	**Baby please don't go** (Morganfield)	1'35
7.	**Lovelight** (Malone / Scott)	8'42

TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES • SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS • MADE IN FRANCE

JOSE FELICIANO

"ANGELA"

PS 2010
(PS 2010-A BW)

STEREO
SIDE 1

PRIVATE STOCK
RECORDS

1. **ANGELA (6:22)**
   (Jose Feliciano and Janna Merlyn Feliciano)
2. **I'VE GOT A FEELING (2:43)**
   (Jose Feliciano and Janna Merlyn Feliciano)
3. **SWEET STREET (4:10)**
   (Jose Feliciano and Janna Merlyn Feliciano)
4. **NIRVANA Part 1 & Part 2 (5:48) (2:43)**
   (Jose Feliciano)

ALL SELECTIONS PUBLISHED BY COLGEMS MUSIC CORP./
J & H PUBLISHING CO. (ASCAP)
PROD. BY JANNA MERLYN FELICIANO and JOSE FELICIANO
Engineered by: Rick Riccio
℗1976 PRIVATE STOCK RECORDS, LTD.

PRIVATE STOCK RECORDS, LTD., New York, N.Y.

JOSE FELICIANO

"ANGELA"

PS 2010
(PS 2010-B BW)

STEREO
SIDE 2

PRIVATE STOCK
RECORDS

1. **WHY (3:24)**
   (Jose Feliciano and Janna Merlyn Feliciano)
2. **MICHAELANGELO (3:36)**
   (Jose Feliciano and Janna Merlyn Feliciano)
3. **SALSA NEGRA (5:17)**
   (Jose Feliciano and Janna Merlyn Feliciano)
4. **AS LONG AS I HAVE YOU (6:31)**
   (Jose Feliciano and Janna Merlyn Feliciano)

ALL SELECTIONS PUBLISHED BY COLGEMS MUSIC CORP./
J & H PUBLISHING CO. (ASCAP)
PROD. BY JANNA MERLYN FELICIANO and JOSE FELICIANO
Engineered by: Rick Riccio
℗1976 PRIVATE STOCK RECORDS, LTD.

PRIVATE STOCK RECORDS, LTD., New York, N.Y.

DO IT
on the
RADIO
RAB'S 1970 'Sell Radio With Radio' On-Air Campaign
Commercials Produced by Chuck Blore Creative Services!
Side 1
33⅓ RPM
1. "The Grand Ballroom" :60
2. "A Radio Advertising Story" :60
3. "To Enlist The Imagination" :60
4. "Radio Is King" :30
5. "Do It On The Radio" Version A :60
6. "Do It On The Radio" Version B :60
7. "Do It On The Radio" Version C :60
8. "Do It On The Radio" Version D :60
9. "Do It On The Radio" Instrumental :60

I Do It on the Radio

Side 2

33⅓ RPM

History Montages Created by Chuck Blore Creative Services!
For The ANA-RAB Radio Workshop

10. History of Radio 11:09
11. History of Commercials 5:00
12. History of Music 8:50

THIS SIDE NOT FOR BROADCAST

GUIDEPOSTS SPOTS

Copyrighted 1968 by Guideposts Associates, Inc.

GP 115-A (UR4M-1039)

Side 1

BAND		BAND		BAND	
1	:44	11	:33	21	:18
2	:21	12	:33	22	:15
3	:25	13	:32	23	:25
4	:34	14	:17	24	:35
5	:24	15	:42	25	:19
6	:15	16	:30	26	:18
7	:29	17	:17	27	:17
8	:23	18	:16	28	:18
9	:32	19	:25	29	:20
10	:17	20	:20	30	:24

FRAN ALLISON
&
BUD COLLYER

GUIDEPOSTS RECORDS — CARMEL, NEW YORK — 33⅓ RPM

GUIDEPOSTS SPOTS

Copyrighted 1968 by Guideposts Associates, Inc.

GP 115-B (UR4M-1040)

Side 2

BAND		BAND	
1	:26	11	:60
2	:46	12	:49
3	:27	13	:48
4	:31	14	:32
5	:37	15	:31
6	:27	16	:40
7	:26	17	:36
8	:34	18	:20
9	:37	19	:40
10	:53	20	:36

BUD COLLYER
&
FRAN ALLISON

GUIDEPOSTS RECORDS — CARMEL, NEW YORK — 33⅓ RPM

DANCE-A-THON presents

HOTTRAX

Michael Rozakis & Yorgos
SO MUCH LOVE

Side 1

1. SO MUCH LOVE (2:49)
2. ONE AND ONLY (4:49)
3. NINA (3:00)
4. FLEURY (3:12)
5. DAWN OF LOVE (2:05)

All Selections Composed by YORGOS & Published by
Alto-Panama/Starfox Publishing (BMI)

ST#1425

© 1980 Dance-A-Thon/Hottrax Records

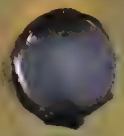
Mfd. by Dance-A-Thon/Hottrax Records P.O. Box 13584 Atlanta, GA 30324 • Made in U.S.A.

DANCE-A-THON

HOTTRAX

Michael Rozakis & Yorgos
SO MUCH LOVE

Side 2



1. WHISPERS (2:16)
2. DON'T ASK FOR TOO MUCH (3:23)
3. I WENT ALONG (3:38)
4. LOVE GAMES (3:16)
5. I BUY MYSELF FLOWERS (4:00)

All Selections Composed by YORGOS & Published by
Alto-Panama/Starfox Publishing (BMI)

ST*1425

℗ 1980 Dance-A-Thon/Hottrax Records

Mfd. by Dance-A-Thon/Hottrax Records P.O. Box 13584 Atlanta, GA 30324 • Made in U.S.A.

THE MIRACLE OF DOLPHINS

PAUL LLOYD-WARNER

MD 201
STEREO

SIDE ONE

1. THE MIRACLE OF DOLPHINS (8:02)
2. TWO DOLPHINESQUES (4:40)
3. DOLPHIN DREAM (9:16)

℗ © 1983 Paul Lloyd-Warner, BMI.
THE MIRACLE OF| DOLPHINS MUSIC
2131 Kalakaua Avenue, Suite 212
Honolulu, Hawaii 96815

THE MIRACLE OF DOLPHINS

PAUL LLOYD-WARNER

MD 201
STEREO

SIDE TWO

1. ODE TO A BLUE MOON (9:36)
2. WHALE SONG (:43)
3. VISIONS OF THE WHALES (6:48)

℗ © 1983 Paul Lloyd-Warner, BMI.
THE MIRACLE OF DOLPHINS MUSIC
2131 Kalakaua Avenue, Suite 212
Honolulu, Hawaii 96815

CASEY KELLY

SIDE ONE EKS-75040-A STEREO

elektra

1. SILVER METEOR 3:30
2. MAKING BELIEVE 2:26
3. RUN AWAY 5:00
4. POOR BOY 3:27
5. FOR MISS JULIE 4:25

All compositions by **CASEY KELLY** (except "Silver Meteor" by **CASEY KELLY** and **JEFF COMANOR**)
Produced and engineered by
RICHARD SANFORD ORSHOFF

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

CASEY KELLY

SIDE TWO EKS-75040-B STEREO

1. A GOOD LOVE IS LIKE A GOOD SONG 2:32
2. YOU CAN'T GET THERE FROM HERE 3:10
3. ESCAPING REALITY 4:45
4. RESIGN YOURSELF TO ME 2:16
5. VISITING AN OLD FRIEND 3:12

All compositions by **CASEY KELLY**
Produced and engineered by
RICHARD SANFORD ORSHOFF

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

SIDE A
STEREO
33 1/3
KREATION RECORDS
Requiem

SIDE B
STEREO
33 1/3
KREATION RECORDS
Requiem

VOL 1

℗&©1984 AEROBICS
RECORDS, INC.
All songs published by Little
Rainbow Music, Inc. (ASCAP)

33⅓
SIDE ONE
STEREO
ARV01 A

EXCITER 9:22, 136 b.p.m. (warm-up)
ROCK 'N ROLL THE REST OF MY LIFE
9:04, 146 b.p.m. (aerobics)

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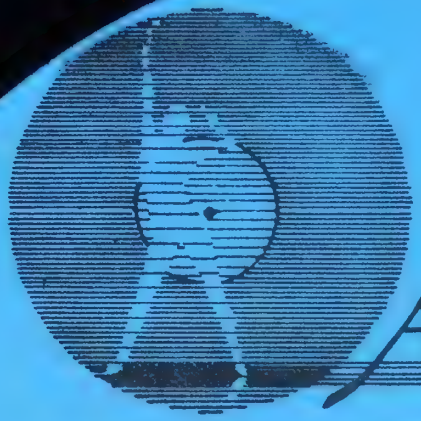

Aerobics

RECORDS, INC.

VOL 1

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33⅓
SIDE TWO
STEREO
ARV01 B

PUSHIN' AND PULLIN' 9:06, 150 b.p.m. (aerobics)
VIVA POR LA NOCHE
9:56, 136 b.p.m. (cool-down)

Recorded at Reflection Sound Studios, Inc.
Charlotte, N.C.

Specially Priced 2-Record Set

OGC2-24975

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CBS

'Pet Pyar Aur Paap'

AN ORIGINAL SOUNDTRACK RECORDING

SIDE A
33 1/3 RPM

IND. 1075 A
℗ 1984 CBS Inc.

1) Sheron Ki Galiyon Mein Mar Jayenge
* KISHORE KUMAR & CHORUS
2) Yeh Zindagi Kin Tohamaton Ke Naam Ho Gayee
* ASHA BHOSLE
3) Pet Khaa Jaata Hai Sabko
* SHABBIR KUMAR & CHORUS
*These artistes appear by courtesy of The Gramophone Co. of India Ltd.

Music: Bappi Lahiri
Lyrics: Bhooshan Banmali

MANUFACTURER AND OF THE OWNERS OF THIS RECORDED WORK RESERVED

MADE IN INDIA

CBS
'Pet Pyar Aur Paap'
AN ORIGINAL SOUNDTRACK RECORDING
SIDE B
33 1/3 RPM
IND. 1075 B
℗ 1984 CBS Inc.
Dialogues
Music: Bappi Lahiri
Dialogue: B.R. Ishara
Booshan Banmali

CHRISTIAN TRAINING INSTITUTE

PRESENTS

Dr. Earl A. Goldsmith

LP- 307

33⅓ RPM

Dr. Earl A. Goldsmith tells your Son about Sex

SIDE 2

© 1966 CHRISTIAN TRAINING INSTITUTE

CHRISTIAN TRAINING INSTITUTE

PRESENTS

Dr. Earl A. Goldsmith

LP- 308

33⅓ RPM

Dr. Earl A. Goldsmith talks to the parents about their Daughters

SIDE 1

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FAX RECORDS

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33⅓ RPM — LONG PLAYING

FAX-LP
3004-A

HI-FIDELITY
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NONBREAKABLE
MICROGROOVE

SIDE
1

BERT HENRY
AT THE
HUNGRY THIGH

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2

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HUNGRY THIGH

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2

POSITION IS EVERYTHING

WITH BERT HENRY

FAX RECORDS

33⅓ RPM—LONG PLAYING

FAX-LP
1007-B

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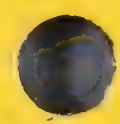


NONBREAKABLE
MICROGROOVE

SIDE
2

SEX IS MY BUSINESS

PART 2

a Faith Through Education Record

F. T. E.
RECORDS

TEENAGERS' QUESTIONS ABOUT LIFE, LOVE AND SEX

LP
521

SIDE
4

by Francis L. Filas S. J.

LONG PLAY
33 1/3

912F-1601
UR4M-1602

a Product of F.T.E. Corp.

a Faith Through Education Record

F. T. E.
RECORDS

TEENAGERS' QUESTIONS ABOUT LIFE, LOVE AND SEX

LP
521

SIDE
2

by Francis L. Filas S. J.

LONG PLAY
33 1/3

912F-1603
UR4M-1603

a Product of F.T.E. Corp.

a Faith Through Education Record

F. T. E.
RECORDS

TEENAGERS' QUESTIONS ABOUT LIFE, LOVE AND SEX

L P
5 2 1

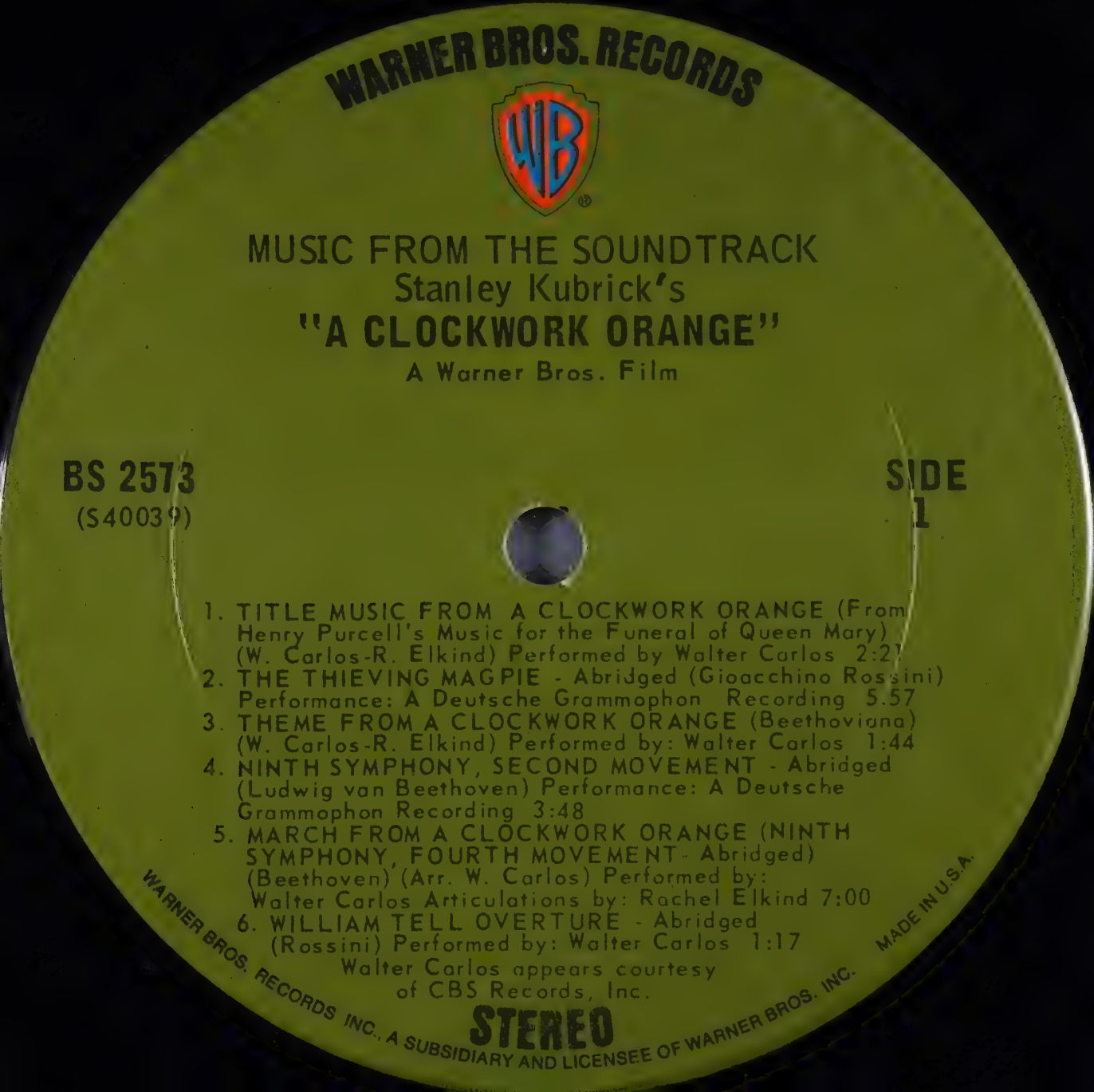
SIDE
3

by Francis L. Filas S. J.

LONG PLAY
33 1/3
912F-1603
UR4M-1604

a product of F.T.E. Corp.

Rosicrucian
Record
NUMBER 9
SIDE 2
33 1/3 RPM
Microgroove
BED TIME TALES
AMORC
San Jose, California


WARNER BROS. RECORDS
MUSIC FROM THE SOUNDTRACK
Stanley Kubrick's
"A CLOCKWORK ORANGE"
A Warner Bros. Film
BS 2573
(S40039)
SIDE 1
1. TITLE MUSIC FROM A CLOCKWORK ORANGE (From Henry Purcell's Music for the Funeral of Queen Mary) (W. Carlos-R. Elkind) Performed by Walter Carlos 2:27
2. THE THIEVING MAGPIE - Abridged (Gioacchino Rossini) Performance: A Deutsche Grammophon Recording 5.57
3. THEME FROM A CLOCKWORK ORANGE (Beethoviana) (W. Carlos-R. Elkind) Performed by: Walter Carlos 1:44
4. NINTH SYMPHONY, SECOND MOVEMENT - Abridged (Ludwig van Beethoven) Performance: A Deutsche Grammophon Recording 3:48
5. MARCH FROM A CLOCKWORK ORANGE (NINTH SYMPHONY, FOURTH MOVEMENT - Abridged) (Beethoven) (Arr. W. Carlos) Performed by: Walter Carlos Articulations by: Rachel Elkind 7:00
6. WILLIAM TELL OVERTURE - Abridged (Rossini) Performed by: Walter Carlos 1:17
Walter Carlos appears courtesy of CBS Records, Inc.
STEREO
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.
MADE IN U.S.A.

WARNER BROS. RECORDS
MUSIC FROM THE SOUNDTRACK
Stanley Kubrick's
"A CLOCKWORK ORANGE"
A Warner Bros. Film
BS 2573
(S40040)
SIDE
2
1. POMP AND CIRCUMSTANCE MARCH NO. 1 (Sir Edward Elgar) 4:28
2. POMP AND CIRCUMSTANCE MARCH NO. IV -Abridged (Elgar) 1:33
3. TIMESTEPS - Excerpt (W. Carlos) Performed by: Walter Carlos 4:13
4. OVERTURE TO THE SUN (Tucker) 1:40
5. I WANT TO MARRY A LIGHTHOUSE KEEPER (Erika Eigen) Performed by Erika Eigen 1:00
6. WILLIAM TELL OVERTURE - Abridged (Rossini) Performance: A Deutsche Grammophon Recording 2:58
7. SUICIDE SCHERZO (NINTH SYMPHONY, SECOND MOVEMENT- Abridged) (Beethoven) (Arr. Carlos) Performed by: Walter Carlos 3:07
8. NINTH SYMPHONY, FOURTH MOVEMENT - Abridged (Beethoven) Performance: A Deutsche Grammophon Recording 1:34
9. SINGIN' IN THE RAIN (Arthur Freed-Nacio Herb Brown) Performed by: Gene Kelly, an MGM Recording 2:36
Walter Carlos appears courtesy of CBS Records, Inc.
STEREO
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.
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STEREO
SIDE 2

NBLPH 7269
(NBLPH 7269 BS)
6480 084

26

1. THEME FROM TEMPEST (Show Me The Magic) 6:40
Stomu Yamashta and Muse (Stomu Yamashta) (ASCAP)
2. WIND WORDS - Stomu Yamashta and Muse 2:42
(Stomu Yamashta) (ASCAP)
3. EPILOGUE - Stomu Yamashta and Muse 4:40
(Stomu Yamashta) (JASRAC)
4. MANHATTAN* - Dinah Washington 4:14
(Rodgers & Hart) (BMI)

Produced by Stomu Yamashta

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MOR VERSION

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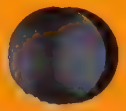

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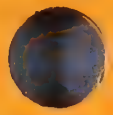

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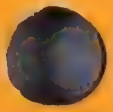

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Side 9

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MOR VERSION

Side 10

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CSFM 7001

M-G-M
Arthur Whitelaw & Gene Persson Present
"YOU'RE A GOOD MAN, CHARLIE BROWN"
An Original Cast Album
STEREO
Side 2
1SE9 OC
1. The Red Baron—2:14
(Snoopy)
2. T-E-A-M (Baseball Game)—4:00
(Entire Company)
3. Queen Lucy—2:50
(Lucy, Linus)
4. Peanuts Potpourri—2:10
(Snoopy, Linus, Schroeder)
5. Little Known Facts—2:33
(Lucy, Linus, Charlie Brown)
6. Suppertime—3:25
(Snoopy, Charlie Brown)
7. Happiness—3:30
(Entire Company)
Music & Lyrics by Clark Gesner
Based On Charles M. Schulz' "Peanuts"
Recording Supervised by Mort L. Nasatir
A&R: Bob Morgan & Herb Galewitz
Jeremy Music, Inc.—ASCAP
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

ORIGINAL MOTION PICTURE SOUNDTRACK
THIEF OF HEARTS

STEREO
SIDE B

422-822 942-1 M-1

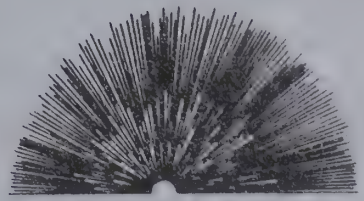
1. JUST IMAGINE (WAY BEYOND FEAR)
(BETH ANDERSEN & JOE "BEAN" ESPOSITO) — 4:05
(Faltermeyer/Forsey) ASCAP
2. PASSION PLAY (ANNABELLA) — 4:16
(Faltermeyer/Lewin) ASCAP / BMI
3. THIEF OF HEARTS (INSTRUMENTAL)
(HAROLD FALTERMEYER) — 3:03
(Moroder) ASCAP
4. COLLAGE (INSTRUMENTAL)
(HAROLD FALTERMEYER) — 3:52
(Faltermeyer) ASCAP
5. FINAL CONFRONTATION
(HAROLD FALTERMEYER) — 2:49
(Faltermeyer) ASCAP

All Songs Produced by Harold Faltermeyer

℗ 1984 PolyGram Records, Inc.

53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

UNITED ARTISTS
LIVE FOR LIFE (VIVRE POUR VIVRE)
SIDE 2
UAL 4165 B
Original Motion Picture Soundtrack
1. THEME TO ROBERT (Theme de Robert)
2. LIVE FOR LIFE (Vivre Pour Vivre)
3. ALL AT ONCE IT'S LOVE
(Aujourd'Hui C'est Toi)
Sung in English by Louis Aldebert
4. ZOOM
5. LIVE FOR LIFE (Vivre Pour Vivre)
HIGH FIDELITY
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.



RADIANCE

RECORDINGS
A Subsidiary of
INVINCIBLE RECORDINGS

Side Two
Stereo INV 115
(43365)

Produced by
Jim Scott

A SONG FOR THE EARTH

1. Outer Smiles (7:18)
2. Companeros (4:40)
3. For A Time (3:27)
4. Inner Fires - Outer Peace (9:44)

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P.O. Box 13054
Phoenix, Arizona 85002

SD 19363

STAR TREK® II
THE WRATH OF KHAN
ORIGINAL MOTION PICTURE SOUNDTRACK
Digital Recording

DIGITAL ONE

MAS

℗ 1982
Paramount Pictures
Corporation

1. MAIN TITLE* (3:03)
2. SURPRISE ATTACK (5:06)
3. SPOCK (1:10)
4. KIRK'S EXPLOSIVE REPLY (4:02)
5. KHAN'S PETS (4:18)
6. ENTERPRISE CLEARS MOORINGS (3:32)

MUSIC COMPOSED & CONDUCTED BY JAMES HORNER
All songs published by Famous Music Corporation, ASCAP.
*Contains T.V. Theme by A. Courage
published by Bruin Music Company, BMI.

ST-A-824933- AR

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SD 19363

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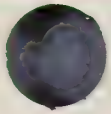
THE WRATH OF KHAN
ORIGINAL MOTION PICTURE SOUNDTRACK
Digital Recording

DIGITAL



TWO

℗ 1982
Paramount Pictures
Corporation

1. BATTLE IN THE MUTARA NEBULA (8:08)
2. GENESIS COUNTDOWN (6:36)
3. EPILOGUE/END TITLE* (8:40)

MUSIC COMPOSED & CONDUCTED BY JAMES HORNER
All songs published by Famous Music Corporation, ASCAP.
*Contains T.V. Theme by A. Courage
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ST-A-824934- AR

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RCA VICTOR

EXPERIMENT IN TERROR

LPM
2442
N2PP-0221

SIDE
1

1—FLUTERS' BALL 2—TOOTY TWIST
3—KELLY'S TUNE 4—GOLDEN GATE TWIST
5—THE GOOD OLD DAYS
6—EXPERIMENT IN TERROR (Twist)

(from the Columbia Pictures Release of the
Blake Edwards production
"Experiment in Terror") (Henry Mancini)

Henry Mancini and his
Orchestra

LONG 33⅓ PLAY

TM(s) ®REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA MADE IN U.S.A.

RCA VICTOR

EXPERIMENT IN TERROR

LPM
2442
N2PP-0222

SIDE
2

1–EXPERIMENT IN TERROR 2–NANCY
3–DOWN BY THE WHARF
4–TEEN-AGE HOSTAGE 5–WHITE ON WHITE
6–FINAL OUT AT CANDLESTICK PARK

(from the Columbia Pictures Release of the
Blake Edwards production
"Experiment in Terror") (Henry Mancini)

Henry Mancini and his
Orchestra

LONG 33⅓ PLAY

TMRS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA • MADE IN U.S.A.

COLUMBIA
Music From
The Original Soundtrack
STAR TREK
THE MOTION PICTURE
JS 36334
STEREO
SIDE 1
AL 36334
℗ 1979 Paramount
Pictures Corporation
1. MAIN TITLE / KLINGON BATTLE 6:48
2. LEAVING DRYDOCK 3:28
3. THE CLOUD 4:57
4. THE ENTERPRISE 5:56
-J. Goldsmith-
®"COLUMBIA"
MARCAS REG

COLUMBIA
Music From
The Original Soundtrack
STAR TREK
THE MOTION PICTURE
JS 36834
STEREO
SIDE 2
BL 36834
℗ 1979 Paramount
Pictures Corporation
1. ILIA'S THEME 2:59
2. VEJUR FLYOVER 4:55
3. THE MELD 3:14
4. SPOCK WALK 4:16
5. END TITLE 3:14
-J. Goldsmith-

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WHAT YOU CAN LEARN FROM THE KINSEY REPORT

LPA 1210 A
Side 1

33⅓ RPM
Long Play

Dr. Murray Banks

Released by
KINOR RECORDS

UNBREAKABLE
VINYLITE

The Life Workshop
THE PLEASURES OF LOVE
© 1974 Life Workshop
Side 2
Stereo
AL4466
III Interlude: A Duet
IV The Sensuous Notes
The Life Workshop Box 4466 Grand Central Station New York, N.Y. 10017
℗ 1974

The Life Workshop
THE PLEASURES OF LOVE
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Stereo
AL4466
V The Sensuous Chords
The Life Workshop Box 4466 Grand Central Station New York, N.Y. 10017
℗ 1974

The Life Workshop

THE PLEASURES OF LOVE

© 1974 Life Workshop

Side 4

Stereo
AL4466

VI Symphony
First Movement
Second Movement
Third Movement
Fourth Movement

VII Variations On A Theme
"The Pleasures of Love" Reprise

℗ 1974

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2

NIGHTS OF LOVE IN LESBOS

Erotica Series #5

PART 2

33⅓ RPM

LONG PLAYING

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AS 1531

A.K. CALL HOME, NOW

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

DEMONSTRATION
NOT FOR SALE

AL KOOPER

33⅓ RPM
STEREO
℗ 1982 CBS Inc.

AS 1531
XSM 170300
Time: 4:06

I WISH YOU WOULD

-B. Arnold-

Taken From The Columbia Lp: "CHAMPIONSHIP WRESTLING" FC 38137

Publisher: Conrad Music
(BMI)

"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
DEMONSTRATION
NOT FOR SALE
AL KOOPER
33⅓ RPM
STEREO
℗ 1982 CBS Inc.
AS 1531
XSM 170301
Time: 3:28
A.K. CALL HOME, NOW
-A. Kooper-
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

WILD VOICES

SIDE 2
12:09

STEREO
MPI-5282-2
33-1/3 RPM

ANIMALS
22-42

Narrated by Geoffrey T. Williams

PRODUCED BY MAINSTREET PRODUCTIONS, INC. © ℗ 1982

SHEIKH RECORDS

TAOIST CHANTS

SRLP 007
SIDE B

Series: Taoism
33 ⅓ RPM

4. BELIEF IN THE WAY, PRECEPTS, AND TEACHER
5. THE VIRTUE OF CHANTING HYMNS
6. SAVE FROM SUFFERING
7. GREETING OF THE ASCENDANCE OF GOD

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STEREO
MAHARISHI MAHESH YOGI
The Master Speaks
WORLD PACIFIC
A PRODUCT OF LIBERTY RECORDS
WPS-21446
2
1. THE UNTAPPED SOURCE OF POWER THAT LIES WITHIN
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

'83 演歌郷食宴

サイド・1

1 北酒場 細川たかし
2 裏町酒場 美空ひばり
3 鳳仙花 島倉千代子
4 漁火挽歌（いさりびばんか） 石川さゆり
5 氷雨 佳山明生
6 夫婦みち 高樹一郎・津山洋子
7 ためいき橋 島倉千代子

サイド・2

1 さざんかの宿 大川栄策
2 東京セレナーデ 都はるみ
3 雨に咲く花 たかだみゆき
4 妻と呼ばれて ぴんから兄弟（宮史郎）
5 哀愁かもめ 松原のぶえ
6 矢切の渡し ちあきなおみ
7 ふたりの大阪 都はるみ・宮崎雅

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¥2,500

Parakeet Lessons

145

Pretty boy

Hi, Buster

Ahoy skipper

Good morning folks

How about breakfast?

The correct method to teach your

PARAKEET TO TALK

ACTUAL LESSONS FOR YOUR PARAKEET

Produced and Directed by

ALLEN B. JACOBS

E. P. 1

DISTRIBUTED BY

DAUNTLESS INTERNATIONAL

225 LAFAYETTE STREET

NEW YORK 12, N. Y.

UNBREAKABLE

45 r.p.m. Extended Play

Come Back to Sorrento • In a Little Spanish Town • On a Little Street in Singapore
Lady of Shangri-La • In a Persian Market • The Sheik of Araby
April in Portugal • Song of India • Hindustan • Bali Ha'i

EPB-1249

RCA VICTOR

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORD

HIGH FI and WIDE

The Three Suns with Orchestra

PHOTO: MITCHELL BLISS

℗ RCA Printed in U. S. A.

Side 1

Come Back to Sorrento
In a Little Spanish Town
On a Little Street in Singapore

Side 2

Lady of Shangri-La
In a Persian Market

Side 3

The Sheik of Araby
April in Portugal
Song of India

Side 4

Hindustan
Bali Ha'i

HIGH FI AND WIDE

The Three Suns

With Orchestra Conducted by
Marty Gold and Sid Ramin

This Is an RCA Victor "New Orthophonic" High Fidelity Recording
It is distinguished by these characteristics:
1. Complete frequency range.
2. Ideal dynamic range plus clarity and brilliance.
3. Constant fidelity from outside to inside of record.
4. Improved quiet surfaces.

IMPORTANT: This record is made to fit tightly on your phonograph pin. Press firmly on spindle. Please note: If your record changer has a spindle that does not revolve with turntable then slightly enlarge center hole of record with ordinary pencil.

your visit with

Santa

Christmas 1951

turn the record over for Happy Hollys Christmas greeting

Merry Christmas from Happy Holly

SA-60

長崎の蝶々さん

星は知っている

美空ひばり

コロムビア Columbia 45 rpm レコード

流行歌

長崎の蝶々さん

米山正夫作詞
福田正作曲
制作担当 目黒賢太郎

美空ひばり
コロムビア・オーケストラ

一、肥前長崎　港町
異人屋敷の　たそがれは
何故かさびしい　振袖人形
恋の絵日傘　くる〳〵と
　蝶々さん　〳〵
桜の花が　咲く頃に
お船がかえって　来ると言う
花のロマンス
　長崎　〳〵　港町

二、風は南の　夢の町
晴れた天主(クルス)の　丘の上
背伸びして見る　はるかな海よ
三本　マストは　未だ見えぬ
　蝶々さん　〳〵
花は咲いても　開いても
恋しいお方に　逢うまでは
花のロマンス
　長崎　〳〵　夢の町

三、鐘がなる　〳〵　恋の町
広い屋敷に　たゞ一つ
君が形見の　アメリカ人形
碧い瞳の　なつかしさ
　蝶々さん　〳〵
長いまつげも　うっとりと
今日もあなたの　夢を見る
花のロマンス
　長崎　〳〵　〳〵　恋の町

流行歌

星は知っている

米山正夫作詞
福田正作曲
制作担当 目黒賢太郎

美空ひばり
コロムビア・オーケストラ

一、君によりそい　いつまでも
語る夜空の　星の下
悲しかった　あの頃
さびしかった　とおい日
こらえ切れずに　泣いたっけ
そっと涙を　拭いたっけ
今はたのしい　想い出よ
　想い出よ

二、とても静かな　夜だから
花の薫りが　立ちこめる
忘れぬ　あの宵
咲いていた　この花
そしてさよなら　言ったっけ
君に別れを　告げたっけ
それも昨日の　想い出よ
　想い出よ

三、星はなんでも　知っている
ざっと空から　見つめてる
冷たかった　たそがれ
一人ぼっちの　露路裏
そっと小声で　呼んだっけ
君の名前を　呼んだっけ
みんな二人の　想い出よ
　想い出よ

©SA—60

Vol. II

THE RED CAT (Le Chat Rouge)
BLUE DANUBE BOUNCE

GIMME A LITTLE KISS, WILL YA HUH?
THE RED HEAD

X 1558

HI FI

A HIGH FIDELITY RECORDING

M-G-M RECORDS

DICK HYMAN

at the

ARPSICHORD

WITH TRIO AND ORCHESTRA

© Loew's Inc. Printed in U.S.A.

M-G-M RECORDS
presents

DICK HYMAN & HARPSICHORD IN HI FI

Dick Hyman at the harpsichord-piano, with his trio and orchestra

Hyman, Harpsichord and glorious HI-FI sound!

You'll have yourself a high old hi-fi time as these three H's combine to give you many an hour of listening pleasure! The enormously gifted Mr. Hyman has displayed his talents on many an exciting M-G-M recording to date on piano, on organ, and on harpsichord-piano. The last of these instruments has a really wonderful sound in Dick's hands—its tones are gleaming, pungently different. Its steely, shining qualities adapt beautifully to a beat—novelties take on an extra novel flavor when set forth with the inventive imagination Dick brings to performing on the instrument. The individual sound of the harpsichord-piano (a grand piano, the hammers of which are metallic at the point of contact with the strings) is perfect for a display of up-to-the-minute, modern, thrilling hi-fi recording techniques. The recordings gathered here represent sound reproduction at its finest. New material is mixed with recordings that have proven themselves hits as single releases. These latter numbers have drawn praise from critics and public alike on the basis of their startlingly effective "sound," and the new numbers are right up there with these in excellence. The result? Fabulous listening for hi-fi fans.

The musical program has a wide variety of moods. In addition to playing Dick does some hi-fi whistling on several of the tunes, and the selections are paced delightfully to give you a stimulating session with your audio gear. For example:

Here you'll find the Continental favorite, THE RED CAT (Le Chat Rouge); the "oldie", GIMME A LITTLE KISS, WILL YA HUH? And there's a delightful change of pace in BLUE DANUBE BOUNCE, followed by the minor-keyed THE RED HEAD.

Yes, you'll have great listening fun with Hyman, Hi-fi, & Harpsichord! Audio fanatics: sound-wise and pleasure-wise this is the *most!*

This is Dick Hyman's twelfth superlative album-collection for M-G-M Records.

PUBLICATION AND TIMING INFORMATION

THE RED CAT	Surrey Music Co. and True Blue Music Pub. Co. (ASCAP)	2:20
GIMME A LITTLE KISS, WILL YA HUH?	ABC Music Corp. and Cromwell Music, Inc. (ASCAP)	2:08
BLUE DANUBE BOUNCE	Hollis Music, Inc. (BMI)	2:43
THE RED HEAD	Anvil Music Co., Inc. (ASCAP)	2:01

AA - 29

美空ひばり傑作集

MISORA HIBARI HIT SONGS

第三集

VOL. 3

娘船頭さん
MUSUME SENDOSAN

あやめ踊り
AYAME ODORI

ひばりの花売娘
HIBARI NO HANAURIMUSUME

ひばりのマドロスさん
HIBARI NO MADOROSUSAN

Columbia 45 rpm
EXTENDED PLAY

COLUMBIA

美空ひばり傑作集（第三集）

西条八十 作詞
古賀政男 作曲

松竹映画『娘船頭』主題歌
流行歌

娘船頭さん

美空 ひばり
ギター 古賀政男
〃 古賀丈晴
コロムビア・オーケストラ

一、娘十八 口紅させど
わたしや淋しい 船頭むすめ
燕来るのに 便りも無くて
見るはあやめの ヨウ花ばかり

二、想いそめたは 鹿島のまつり
おまえゆかたで わたしは島田
祭太鼓に 櫓拍子あわせ
漕いだあの夜の ヨウ天の川

三、鐘が鳴ります 潮来の空で
月に墨絵の 十二の橋を
漕いで戻れど 別れたひとと
水のながれは ヨウ返りやせぬ

西条八十 作詞
古賀政男 作曲

松竹映画『娘船頭』主題歌
流行歌

あやめ踊り

美空 ひばり
コロムビア合唱団
三味線 豊吉・豊寿
コロムビア・オーケストラ

一、ハアー（チョイ〳〵〳〵ナ）
あやめ咲いたよ ざんざら真菰（ハヨイショ〳〵）
旅の（チョイナ）燕も（コラサ）
エーそれ〳〵旅の燕も
ほんにそだ〳〵見て通る
「サアサアあやめ踊りて あやめ踊りてはてやかに」

二、ハアー（チョイ〳〵〳〵ナ）
けさの別れに（ハヨイショ〳〵）
あの娘がくれた あやめ（チョイナ）いとしや（コラサ）
エーそれ〳〵あやめいとしや
ほんにそだ〳〵旅の笠

三、ハー（チョイ〳〵〳〵ナ）
つねりやむらさき あやめの花に（ハヨイショ〳〵）
にくい（チョイナ）あの娘を（コラサ）
エーそれ〳〵にくいあの娘を
ほんにそだ〳〵おもいだす
（以下 略）

藤浦 洸 作詞
上原げんと 作曲

流行歌

ひばりの花売娘

美空 ひばり
コロムビア・オーケストラ

一、花を召しませ ランララン
愛の紅ばら 恋の花
もゆる心の ささやきが
恋のそよ風 ゆら〳〵と
ゆれてはずかし 赤いばら
花を召しませ ランララン
召しませ紅ばら 恋の花

二、花を召しませ ランララン
白いミモザは 夢の花
ぬれた心の 愛の露
月の光か ささやきか
丘のチャペルの 鐘の音が
花を召しませ ランララン
召しませミモザは 愛の花

三、花を召しませ ランララン
乙女やさしい チュウリップ
赤白黄色と とりどりの
レヴウまくぎれ 千代紙や
なげたテープの 美つくしき
はなを召しませ ランララン
召しませやさしい チュウリップ
（以下 略）

石本美由起 作詞
上原げんと 作曲

流行歌

ひばりのマドロスさん

美空 ひばり
コロムビア・オーケストラ

一、船のランプを 淋しく濡らし
白い夜霧の ながれる波止場
縞のジャケツの マドロスさんは
パイプ喫かして
あー タラップのぼる

二、左様ならよと つぶやくように
咽ぶ汽笛は 別れの合図
誰のかたみか マドロスさんの
粋なマフラー
あー 夜風になびく

三、泣いちゃ巻けない 出船の錨
さすが男よ 笑顔で巻いて
港離れる マドロスさんは
切れたテープに
あー 名残りを惜む

AMPEX

MUSIC OF CANADA

JUST FOR DANCING

Windsor Records

Printed in U.S.A.

PRESENTS DANCE INSTRUCTIONS FOR

*"WHAT A DAY"

(Singing Square Dance)

Called by MAX FORSYTH Dance composed by MAX FORSYTH
Windsor No. 4821 Music by the PETE LOFTHOUSE BAND

OPENER, MIDDLE BREAK and CLOSER:

CIRCLE LEFT, ROUND THE RING, NOW HEAR ME SING
SWING YOUR CORNER LADY, TWO TIMES AROUND AND THEN . .
LEFT ALLEMAND, WALK BY ONE, BOX THE GNAT...PULL BY
ALLEMAND LEFT THAT CORNER, GO WEAVIN' ROUND THE RING

WEAVE IN - OUT - ROUND THE RING, YOU'RE WALKIN' ROUND THE SET
MEET YOUR GIRL, DO-SA-DO, AND PROMENADE THE SET
WHAT A DAY, WHAT A DAY, WHAT A DAY
EVERY DAY'S . . A BEAUTIFUL DAY . . . .

FIGURE:

HEAD LADIES CHAIN, 'CROSS THE RING, SIDES A RIGHT AND LEFT THRU
HEADS SQUARE THRU FOUR HANDS, ROUND THE RING YOU GO
WHAT A DAY, WHAT A DAY, DO-SA-DO THE OUTSIDE TWO
ALL THE WAY . . MAKE AN OCEAN WAVE AND BALANCE . . SWING THRU!

TURN BY THE RIGHT, TURN BY THE LEFT, AND YOU BALANCE RIGHT THERE
YA DO-SA-DO AND SWING THE CORNER - PROMENADE THE SQUARE
WHAT A DAY, WHAT A DAY, OH WHAT A DAY
EVERY DAY'S . . A BEAUTIFUL DAY . . . .

Sequence: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides, Closer

Tag Ending:

YOU SWING YOUR GIRL . . . .
EVERY DAY IS A BEAUTIFUL DAY . . .

*WARNING - It is in violation of Federal and most State laws to copy, in whole or in any part, for profit or non-profit, the contents of the recording related to this dance by means of tape, disc, wire, cylinder or any other media of sound transcription. The dance routine herein described is copyrighted and may not be reproduced or reprinted without permission from the copyright owner.

"IT IS THE POWER"
OLDE ENGLISH BRAND "800" MALT LIQUOR
OLDE ENGLISH "800"
OLDE ENGLISH BRAND "800" MALT LIQUOR
Capture More Sales and Profits...
See details on reverse side.

CAPTURE MORE SALES AND PROFITS . . . WITH THE SOUND OF THE POWER

Olde English "800" Presents "IT IS THE POWER" and "POWER BREAK" on 45 RPM records

Don't miss this great opportunity to extend the Olde English "800" message to all beer and malt liquor drinkers in your market. Offer these records to college dorms, and wherever young people listen to music on juke boxes. And don't forget to contact local radio stations in your market who will be glad to play these records on air.

Send in the enclosed postcard and receive 10 records FREE. Additional records are available at the cost of $1.00 each (minimum purchase of 25), plus $3.00 for postage and handling. You will be billed directly.

For this record. Each distributor must determine whether, and the extent to which, the use of any of the foregoing items is authorized and permissible pursuant to the applicable laws and regulations affecting each distributor and his operations

Maui

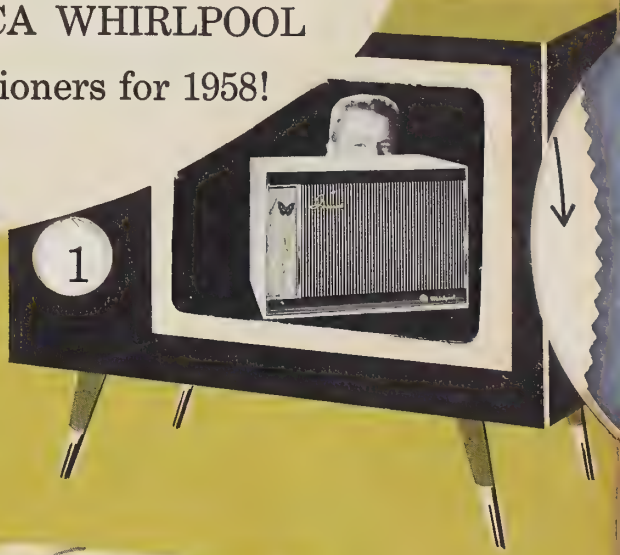
Kaanapali Choo Choo

砂糖きび列車

The Sugar Cane Train

This Side Of Paradise

Howdy, neighbor! This is ol' G for George Gobel talking to *you*—in person—about something mighty important to you and your family. Just pull the record out of the pocket inside and settle back—real restful like—while I tell you the wonderful news about the new RCA WHIRLPOOL Air Conditioners for 1958!



If you're impressed
now, neighbor, just wait 'til you
see these new RCA WHIRLPOOL
Air Conditioners in the flesh.
And here's where you can
do just that...

HANDY ANDY TV & APPL.

5535 H St. & 2624 Fulton Ave. Sacramento, California

GL 1-8409 • *House of Service* • IV 7-8984

You amble right up to the man there. Tell him that you've been listening to ol' lonesome George—say it like you're proud of it—and tell him you want to see these RCA WHIRLPOOL Air Conditioners for 1958.

RCA Whirlpool AIR CONDITIONERS

first in fashion... first in cooling!

PRINTED IN U.S.A.

Now sit tight, neighbors.
You're about to hear Gobel the Master Salesman do his stuff. Just spin this record on your 45 RPM player. And listen hard — I don't want you missing any of the juicy parts!

Folks, before playing the record, set the PHONOVIEWER* on Channel #1.

PARAKEET
LESSONS

UNBREAKABLE
45 R.P.M.
EXTENDED
PLAY

TK-3-5001 A
TK-3-5
Side— 1

INSTRUCTIONS TO PARAKEET OWNERS

Lesson #1 PRETTY BLUE BOY

AMA MUSIC CO.
N. Y. C.

PARAKEET LESSONS

UNBREAKABLE
45 R.P.M.
EXTENDED
PLAY

TK-5001-B
TK-7-9
Side—2

Lesson No. 2 JIMINY CRICKETS

Lesson No. 3
GOOD MORNING EVERYBODY

AMA MUSIC CO.
N. Y. C.

RCA VICTOR

EPB 1249
SIDE 1
547-0862
(G2PH-2331)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—COME BACK TO SORRENTO (Ernesto De Curtis)
2—IN A LITTLE SPANISH TOWN
('Twas on a Night Like This)
3—ON A LITTLE STREET IN SINGAPORE
(Billy Hill–Peter De Rose)
The Three Suns
with Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR

EPB 1249
SIDE 4
547-0862
(G2PH-2334)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—HINDUSTAN (Oliver G. Wallace–Harold Weeks)
2—BALI HA'I (from the musical production "South Pacific")
(Richard Rodgers–Oscar Hammerstein)

The Three Suns
with Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR

EPB 1249
SIDE 2
547-0863
(G2PH-2332)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—LADY OF SHANGRI-LA
(Marty Gold-Sid Ramin)

2—IN A PERSIAN MARKET
(Albert W. Ketelbey)

The Three Suns with Orch.

TRADE MARKS ® REGISTERED · MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR

EPB 1249
SIDE 3
547-0863
(G2PH-2333)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—THE SHEIK OF ARABY (Wheeler-Smith-Snyder)
2—APRIL IN PORTUGAL (Parish-Kennedy-La Rue)
3—SONG OF INDIA
(Rimsky-Korsakoff)
[illegible]
with Chorus

TRADE MARKS REGISTERED MARCAS REGISTRADAS

COLUMBIA
45 rpm

COLUMBIA
45 rpm
SA 80

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
G. M. WARDLAW
71 Melrose Avenue
San Francisco 12, California
M-G-M
EXTENDED
PLAY
45 R.P.M.
X1558
57-EP-321
1. THE RED CAT (Le Chat Rouge)
(Hyman-Fotine-Stanton)
2. GIMME A LITTLE KISS (Will ya Huh?)
(Turk-Pinkard-Smith)
DICK HYMAN At The Harpsichord Piano
With Trio And Orchestra
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
EXTENDED
PLAY
45 R.P.M.
X1558
57-EP-322
1. BLUE DANUBE BOUNCE
(Strauss-Arr: Stanton)
2. THE RED HEAD
(Delugg-Malneck)
DICK HYMAN At The Harpsichord Piano
With Trio And Orchestra
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

COLUMBIA
45 rpm
AA 25

COLUMBIA
45 rpm

BIG TREE
Records

BT-117 A

Time: 3:14
Stone Canyon
Music/Viva Music
(BMI)

LOOK WHAT YOU HAVE DONE

(J. A. Griffin-R. W. Royer)

JAMES VINCENT

Produced by Vito Ingolia and Staff

DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont., Canada

BIG TREE
Records

PROMO

BT-117 B

Time: 2:56
Siquomb Publ.
Corp. (BMI)

I DON'T KNOW WHERE I STAND

(Joni Mitchell)

JAMES VINCENT

Produced by Vito Ingolia and Staff

DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont., Canada

"JUST FOR DANCING"
Windsor
Square Dance
WITH CALLS
Choreography
by
Max Forsyth
WHAT A DAY
(Heiner-Tidwell)
Called by: MAX FORSYTH
Music by
PETE LOFTHOUSE BAND
ascap
4821-A
PRODUCED BY WINDSOR RECORDS. TEMPLE CITY, CALIF.

"JUST FOR DANCING"
Windsor
Square Dance
INSTRUMENTAL
Choreography
by
Max Forsyth
WHAT A DAY
(Heiner-Tidwell)
Key: F Tempo: 130 Time - 2/2
PETE LOFTHOUSE BAND
4821-8

OLDE ENGLISH "800"

PRESENTS

Engr. and
Mixed by
Matthew Hyde

OE-800-1A

Time: 3:48

"IT IS THE POWER"

Produced and Arranged by
John Andrew Tartaglia

© 1979 Blitz-Weinhard Co.
Portland, Oregon 97209

OLDE ENGLISH "800"

PRESENTS

Engr. and
Mixed by
Matthew Hyde

OE-800-1B
Time: 4:25

"IT IS THE POWER/ POWER BREAK"

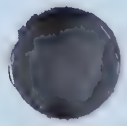
Produced and Arranged by
John Andrew Tartaglia

© 1979 Blitz-Weinhard Co.
Portland, Oregon 97209

MARJUS
RECORDS

LB-22-A

Marjus Music
Co. (ASCAP)
(B 217 A)
℗ 1982
Marjus Records



Time: 2:55
Lyrics - Music
(ASCAP)
J. ISLER
M. ISLER
N. BOSTON
M. BOSTON

"KAANAPALI CHOO CHOO"

THE SUGAR CANE TRAIN

砂糖きび列車

RECORDED BY THE
BROTHERHOOD

MARJUS
RECORDS
LB-22-B
Marjus Music
Co. (ASCAP)
(B 217 B)
℗ 1982
Marjus Records
Time: 2:42
Lyrics - Music
(ASCAP)
J. ISLER
M. ISLER
N. BOSTON
M. BOSTON
"THIS SIDE OF PARADISE"
LOVE SONG OF THE ISLANDS
ハワイの恋歌
RECORDED BY THE
BROTHERHOOD

The "SOUL" Sound of Rhythm

Guitar, Bass and Drums

33⅓ RPM
4168
Side 1

(Guitar Tune-up)

Slow Blues in G

The "SOUL" Sound of Rhythm

Guitar, Bass and Drums

33⅓ RPM
4168
Side 2

(Guitar Tune-up)

UP Tempo Blues in C

MORE FOLK STRUMS FOR GUITAR

Ronny Lee - Howard David

33⅓ RPM

PL4M-4238

SIDE 1

Folk Singer - Herb Warner

Guitar - Howard David

Narrator - Ronny Lee

Sam Fox Pub. Co. ASCAP

MORE FOLK STRUMS FOR GUITAR

Ronny Lee - Howard David

33⅓ RPM

PL4M-4239

SIDE 2

Folk Singer - Herb Warner

Guitar - Howard David

Narrator - Ronny Lee

Sam Fox Pub. Co. ASCAP

BO-1272-A

Singing Call
Called

SUNSHINE

Time 3:46 - Tempo 130 - Key G

Caller: WADE DRIVER

THE BLUE STAR RHYTHMAIRES

LH-13679

DISTRIBUTED BY MERRBACH RECORD SERVICE
HOUSTON, TEXAS
Bogan
For SQUARE Dancing
BO-1272-B
Singing Call
Instrumental
SUNSHINE
Time 3:46 - Tempo 130 - Key G
THE BLUE STAR RHYTHMAIRES
LH-13680

DEBBIE
Capitol
REG. U.S. PAT. OFF.
Lowery Music Co.
BMI-2:31
F3450
Vocal with
Instrumental
Accompaniment
(45-15230)
BE-BOP-A-LULA
(Sheriff Tex Davis-Gene Vincent)
GENE VINCENT
and His Blue Caps
MANUFACTURED
HOLLYWOOD, CALIFORNIA

Capitol
REG. U.S. PAT. OFF.
Central Songs, Inc.
BMI-2:28
F3450
Vocal with
Instrumental
Accompaniment
(45-15231)
WOMAN LOVE
(Jack Rhodes)
GENE VINCENT
and His Blue Caps
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.

Aldon Music
BMI
Time: 2:14

CP 685
N7OW6329-2

THEY SHOULD HAVE GIVEN YOU THE OSCAR

(J. Goffin-C. King)

JAMES DARREN

Arr. & Prod. by STU PHILLIPS

® COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.

COLPIX
RECORDS
Chappell & Co.
ASCAP
Time: 3:40
CP 685
P4KM 2875
BLAME IT ON MY YOUTH
(Heyman-Levant)
JAMES DARREN
Arr. & Prod. by STU PHILLIPS
® COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
45 R.P.M.
K11395-A
Now And Then, There's
A FOOL SUCH AS I
(Trader)
TOMMY EDWARDS
Orchestra conducted by LeRoy Holmes
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED
Made in U.S.A.

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U.S.A.

45

R

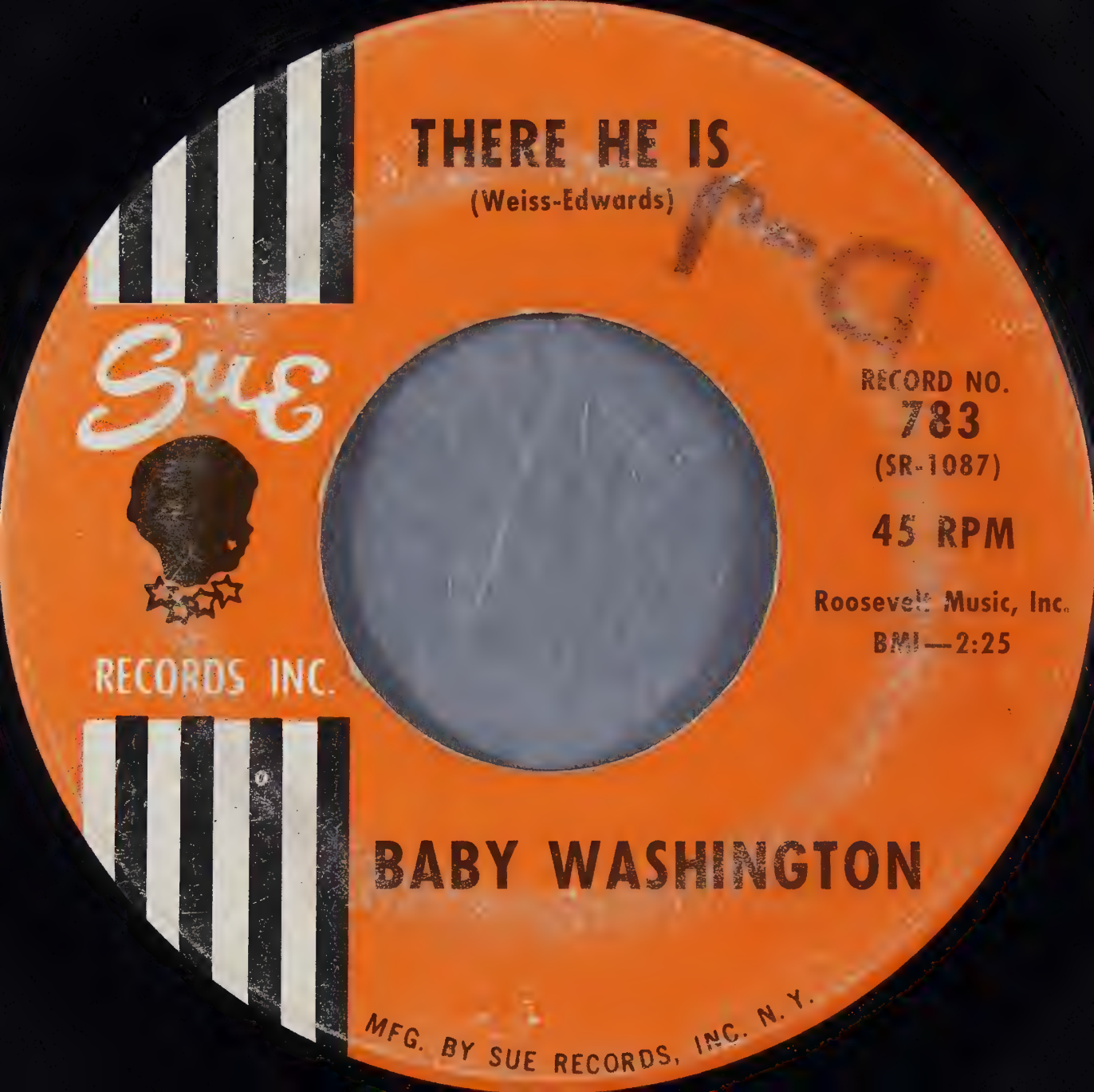
NON-BREAKABLE
(with Normal Use)

SNOW WHITE

Narrated by JACK ARTHUR
With the Peter Pan Orchestra & Chorus
Directed by Vicky Kasen
45-4004-B

ROCKING HORSE
RECORDINGS
PL-A 223 Part 2
Directed by
Vicky Kasen
THE NIGHT BEFORE CHRISTMAS
Narrated by
MORT LAWRENCE
MADE BY SYNTHETIC PLASTICS CO. NEWARK N.J. U.S.A.
REG. T. M.

THAT'S HOW HEARTACHES ARE MADE
(Halley-Raleigh)
Sue
RECORDS INC.
RECORD NO.
783
(SR-1087)
45 RPM
Sea-lark Ent., Inc.
BMI—2:30
BABY WASHINGTON
MFG. BY SUE RECORDS, INC. N.Y.


THERE HE IS
(Weiss-Edwards)
Sue
RECORDS INC.
RECORD NO.
783
(SR-1087)
45 RPM
Roosevelt Music, Inc.
BMI—2:25
BABY WASHINGTON
MFG. BY SUE RECORDS, INC. N.Y.

bel
BRIGHT TUNES
MUSIC CORP.
ASCAP 9618
BELL 903
TIME: 2:26
LOOK AT
(MARGO-MARGO-MEDRES-SIEGEL)
DAWN
Musical Supervision by
Philip Fredrick Margo III
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.

Capitol
MUSIC FOR DREAMING
PAUL WESTON AND HIS ORCHESTRA
ALBUM EBF-222
1-222
SAMPLE ALBUM RECORD NOT FOR RESALE
1. IF I LOVE AGAIN
(Ben Oakland-J. P. Murray)
2. I'M IN THE MOOD FOR LOVE
(Jimmy McHugh-Dorothy Fields)
MANUFACTURED BY CAPITOL RECORDS, INC. HOLLYWOOD CALIFORNIA

MODERN READING
1
OWLS ARE
24909
5:22
33⅓ L.P.
CALLING YOU
©1965

MODERN READING

2

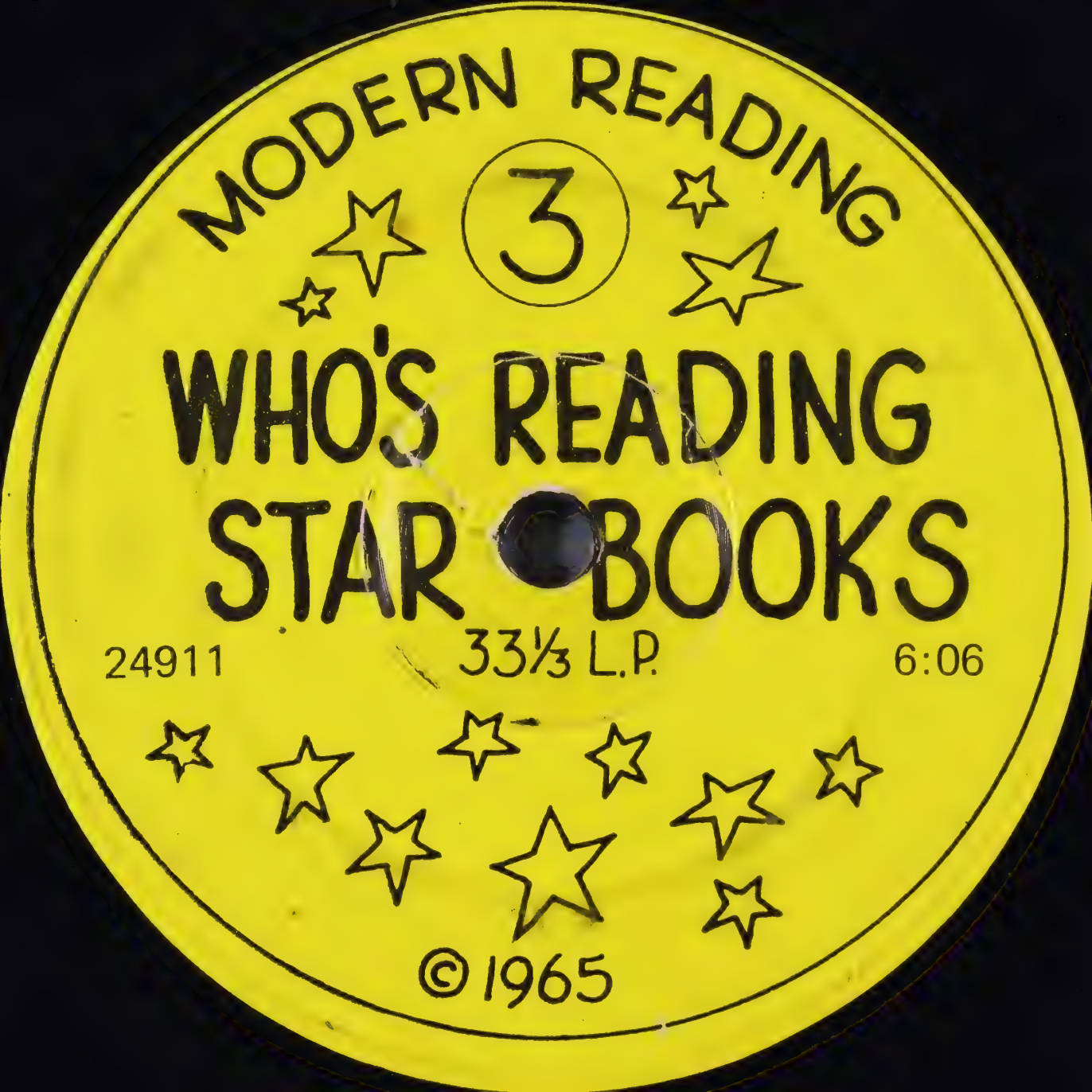
RACE THE OWLS

24910

5:35

33⅓ L.P.

© 1965


MODERN READING
3
WHO'S READING
STAR BOOKS
24911
33⅓ L.P.
6:06
©1965

MODERN READING

4

STAR BOOK RACE

24912 33⅓ L.P. 6:08

BIRD BOOKS

© 1965

RCA VICTOR
45 RPM
51-6560
(E4XW-5088)
Grabado
en México
GOLONDRINA PRESUMIDA
Canción Ranchera
(Conceited) (Thomas Méndez)
Los Calaveras
y Conjunto
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR
45 RPM
51-6560
(E4XW-5089)
Grabado
en México
TE TRAIGO SERENATA—Vals
(I Bring You a Serenade) (Ignacio Jaime)
Los Calaveras
y Conjunto
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., U.S.A.
MADE IN U.S.A.

Peerless
45/5283-A
BOLERO
SABRA DIOS
(Alvaro Carrillo)
TRIO LOS HALCONES

Peerless
45/5283-B
BOLERO
TRATARE DE OLVIDAR
(Julio Salazar)
TRIO LOS HALCONES

PEERLESS
MARCA REGISTRADA
45 R.P.M.
45-5045
45 R.P.M.
a, cha, cha
EL BODEGUERO
(Richard Egues)
Orquesta de
ARTURO NUÑEZ
Cantan Andrade
Montané-Jiménez
14814-56

PEERLESS
MARCA REGISTRADA
45 R.P.M.
45-5045
45 R.P.M.
Bolero
ANGUSTIA
(Orlando Brito)
Orquesta de
ARTURO NUÑEZ
Cant. Chico Antunez
JULIO-56
COAST RECORD MFG. CO. 6363 W. PICO LOS ANGELES 35, CALIF.

THIS WORLD WE CALL HOME

(Jim Hurley)

BOOT RECORDS

Candle Music
(ASCAP)

BT. 008

BT. 21
Time: 2:12
Intro: 9 sec.
STEREO

℗1971

JIM HURLEY

Produced by
Johnny Elgin

ALL GOD'S PEOPLE ARE ONE

(Jim Hurley)

BOOT RECORDS

Candle Music
(ASCAP)

BT. 008

BT. 22
Time: 2:05
Intro: 7 sec.
STEREO

℗ 1971

JIM HURLEY

Produced by
Jim Hurley

HILLTOP

Extended Play Records

RECORD-O-MAIL CO., NEWARK, N. J.

UNBREAKABLE

45 R. P. M.

RECORD No.

WVA-3 2

All For The Love Of A Girl

BIG SLIM

FRANKIE & JOHNNY

BIG SLIM

I Really Don't Want To Know

COWBOY JOE

Produced by Bob Guy

HILLTOP

Extended Play Records

RECORD-O-MAIL CO., NEWARK, N. J.

UNBREAKABLE

45 R. P. M.

RECORD No.

WVA-4 **2**

CHANGING PARTNERS

COWBOY JOE

SORROW AND PAIN

I'M WALKING THE DOG

BILL CARVER &
LITTLE MISS EVELYN

Produced by Bob Guy

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC. NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS INC
CORAL ®
RECORD NO.
9-61634
(45-L 8775)
VOCAL
With Orchestra
Directed By
SONNY BURKE
SHE'S GOT 20 MILLION PESOS
(Hal Dickinson-Jack Lloyd)
HAL DICKINSON

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
One More Play
Thanks . . . . IRWIN ZUCKER
CRestview 5-0956
CORAL
RECORD NO.
9-61634
(45-L 8776)
VOCAL
With Orchestra
Directed By
SONNY BURKE
THE GERMAN BAND
(Hal Dickinson-Jack Lloyd-Morty Corb)
HAL DICKINSON

MARCA REGISTRADA
Odeon
HECHO EN CHILE POR PANART
45 RPM
CUT
10043-A
Gbdo. en Chile
Bolero
AUNQUE TU NO ME QUIERAS
(F. Fernández-Mario Ruiz A.)
LUCHO GATICA
con Vicente Bianchi y su gran Orq.
CHI-3419-18-1
"TODOS LOS DERECHOS EN EL DISCO RESERVADOS POR LA PRODUCTORA FONOGRAFICA Y POR EL PROPIETARIO DE LA OBRA"

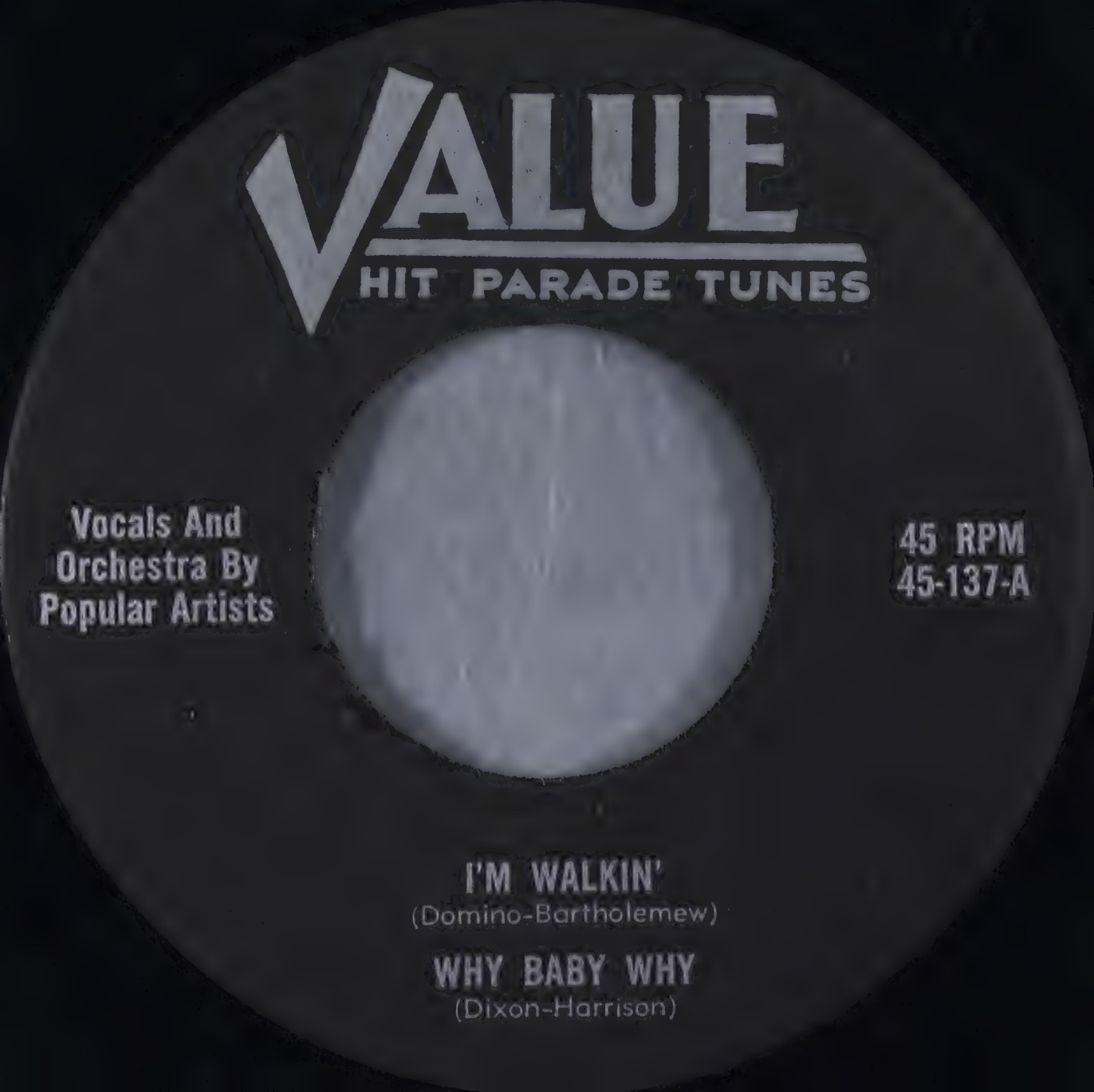
MARCA REGISTRADA
Odeon
HECHO EN CUBA
POR PANART
45 RPM
CUT
10043-B
Gbdo. en Chile
Beguine
VIDA MIA
(Morcillo y Garcia)
LUCHO GATICA
con Vicente Bianchi y su gran Orq.
CHI-3888:87-2
"TODOS LOS DERECHOS EN EL DISCO RESERVADOS POR LA PRODUCTORA FONOGRAFICA Y POR EL PROPIETARIO DE LA MARCA"

TRADE MARKS ®REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
45 RPM BLUEBIRD CLASSICS
WBC 1011
SIDE 1
249-0074
(E2RW-1319)
RCA
Chopin
LES SYLPHIDES
(Arranged by Murray and White)
Overture; Nocturne; Valse
London Philharmonic Orchestra
Sir Malcolm Sargent, Cond.
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

TRADE MARKS ®REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
45 RPM BLUEBIRD CLASSICS
WBC 1011
SIDE 8
249-0074
(E2RW-1326)
Kodály
DANCES FROM GALANTA
(concluded)
London Philharmonic Orchestra
Basil Cameron, Conductor
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

LONDON
MADE IN U.S.A.
(DRF-21814)
45-1667
PORT-AU-PRINCE
(Bernie Wayne)
WINIFRED ATWELL
with FRANK CHACKSFIELD
and His Orchestra
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

LONDON
E IN U.S.A.
(DRF-21815)
45-1667
STAR TIME
(Rodgers)
WINIFRED ATWELL
with FRANK CHACKSFIELD
and His Orchestra
BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


VALUE
HIT PARADE TUNES
Vocals And
Orchestra By
Popular Artists
45 RPM
45-137-A
I'M WALKIN'
(Domino-Bartholemew)
WHY BABY WHY
(Dixon-Harrison)

VALUE
HIT PARADE TUNES
Vocals And
Orchestra By
Popular Artists
45 RPM
45-137-B
LITTLE DARLIN'
(M. Williams)
NINETY-NINE WAYS
(Charlie Gracie)

INTERNATIONAL RADIO FESTIVAL OF NEW YORK - 1984

ADS

September 1984

PLACE COIN HERE

33 1/3 RPM MONAURAL

SOUNDSHEET SLIDE

1. "White Water Experience" :60
2. "Breaking Up" :60
3. "Breakfast" :60
4. "Baseball" :30
5. "Birthday" :30
6. "Conversational Tennis" :60

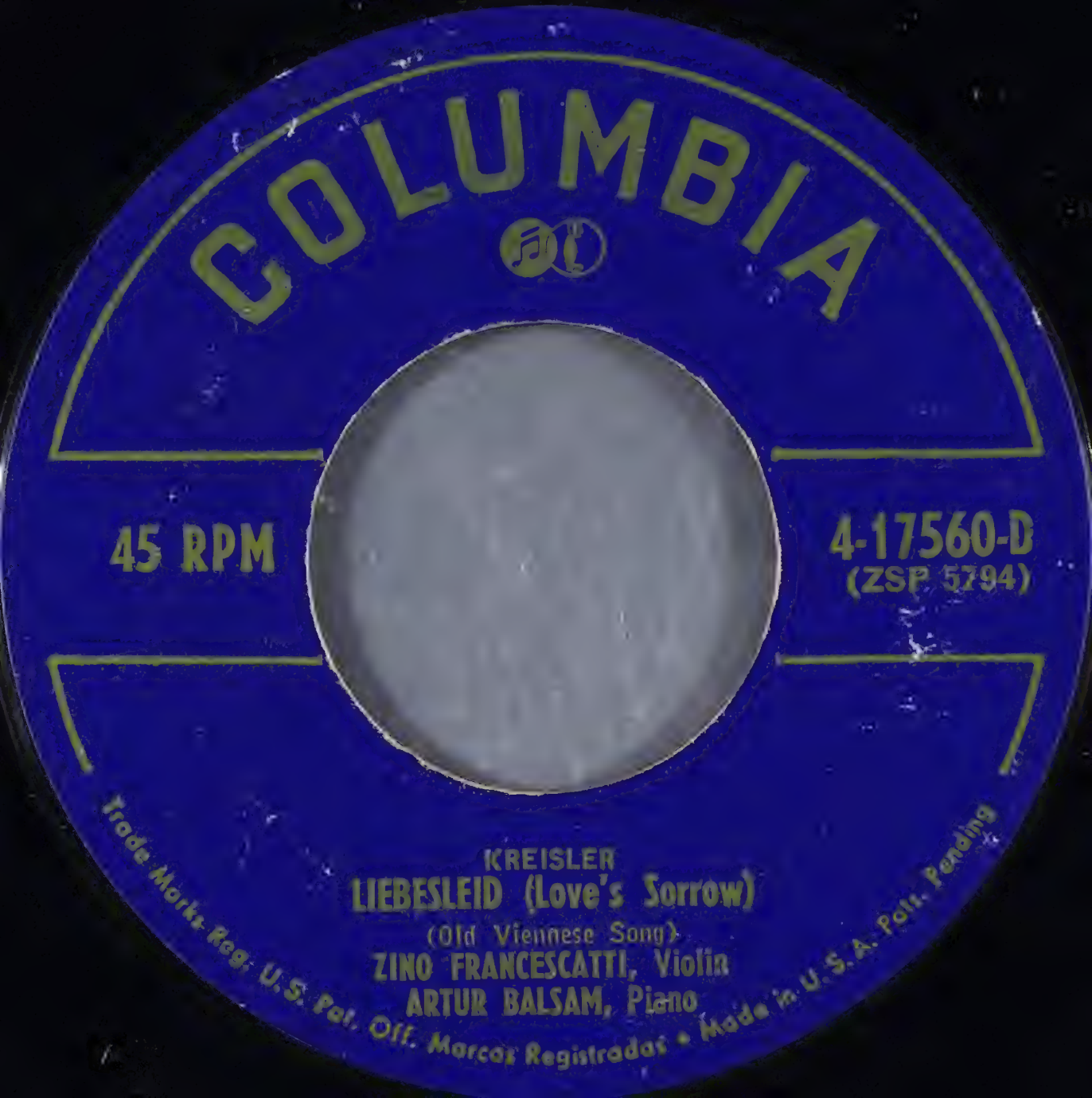
MFD. IN U.S.A. BY EVA-TONE® CLEARWATER, FL.

842070X

EVA-TONE SOUNDSHEETS

ADS

September
1984


COLUMBIA
45 RPM
4-17560-D
(ZSP 5794)
KREISLER
LIEBESLEID (Love's Sorrow)
(Old Viennese Song)
ZINO FRANCESCATTI, Violin
ARTUR BALSAM, Piano
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending

COLUMBIA
45 RPM
4-17560-D
(ZSP 5795)
KREISLER
LIEBESFREUD (Love's Joy)
(Old Viennese Song)
ZINO FRANCESCATTI, Violin
ARTUR BALSAM, Piano
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending

PHILIPS
(1-47733)
Time: 2:40
℗1971
45
PH.40703
I BELIEVE MY LOVE LOVES ME
VAL DOONICAN
PRODUCED AND ARRANGED BY
HERB BERNSTEIN

PHILIPS
45
PH 40703
THE SUN ALWAYS SHINES
WHEN YOU'RE YOUNG
VAL DOONICAN

DISCOPHONE

HIGH FIDELITY

647-A

ΤΟ ΤΡΙΤΟ ΠΟΤΗΡΙ, Καντάδα

(Σωτήρχου-Χατζηαποστόλου)

Έκτ. Τρίο Κιτάρα

Πιάνο Μ. Τουφεξῆς

Διεύθ. Ν. Ζαχαροπούλου

DISCOPHONE

HIGH FIDELITY

647-B

ΑΘΗΝΑ ΜΟΥ ΑΡΧΟΝΤΙΣΣΑ, Χασάπικο

(Σακελλαρίου-Γιαννακόπουλος-Μουζάκη)

Έκτ. Τρίο Κιτάρα

Μπουζούκι Γ. Βούλγαρη

Διεύθ. Ν. Ζαχαροπούλου

TOPS
45 RPM
45 RPM
45-1028
ALL-TIME
HIT SERIES
INSTRUMENTAL
(A)
EASY TO LOVE
(Cole Porter)
THE AL SACK CONCERT
ORCHESTRA
45-1028

TOPS
45 RPM
45 RPM
45-1028
ALL-TIME
HIT SERIES
INSTRUMENTAL
(B)
I CAN'T GIVE YOU ANYTHING
BUT LOVE
(McHugh-Fields)
THE AL SACK CONCERT
ORCHESTRA
45-1028

TIME
RECORDS INC.
Thursday Music
Corp.
(BMI)
Time 2:40
45 RPM
RECORD NO.
1042
M90W-4849
Produced by
Abby Hoffer
THE ENDLESS TIDE
(Denison-Halliday)
HOMER DENISON
His Piano & Orchestra

TIME
RECORDS INC
Thursday Music
Corp.
(BMI)
Time 2:45
45 RPM
RECORD NO.
1042
M90W-4850
Produced by
Abby Hoffer
HAVE YOU TRAVELED FAR
AS A LOVER
(Denison-Halliday)
HOMER DENISON
His Chorus & Orchestra

AX-7362
DENON
STEREO
北酒場 ささんかの宿
'83 演歌郷食宴

'83 演歌郷食宴

サイド・1

1. 北酒場 — 細川たかし
2. 裏町酒場 — 美空ひばり
3. 鳳仙花 — 島倉千代子
4. 漁火挽歌（いさりびばんか） — 石川さゆり
5. 氷雨 — 佳山明生
6. 夫婦みち — 高樹一郎・津山洋子
7. ためいき橋 — 島倉千代子

サイド・2

1. さざんかの宿 — 大川栄策
2. 東京セレナーデ — 都はるみ
3. 雨に咲く花 — たかだみゆき
4. 妻と呼ばれて — ぴんから兄弟（宮 史郎）
5. 哀愁かもめ — 松原のぶえ
6. 矢切の渡し — ちあきなおみ
7. ふたりの大阪 — 都はるみ・宮崎 雅

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製造・発売元：日本コロムビア株式会社 MADE IN JAPAN

¥2,500

SIDE ONE

GOD GAVE ME YOU (Thompson; Beaudry—3:35)
CRYING SHAME (Valvano—3:11)
I'M ON MY WAY (Thompson; Beaudry—4:34)
DRIVIN' BLUES (Thompson; Beaudry—3:14)
TELL ME WHY (Thompson; Beaudry—2:50)

SIDE TWO

END OF THE LINE (Thompson; Beaudry—4:07)
HOUSE OF THE RISING SUN (Traditional—4:44)
I WANT TO BE YOUR LOVER (Valvano; Thompson; Beaudry—7:30)
BOOZIN' BLUES (Thompson; Beaudry—6:01)

All songs are BMI
except House of the Rising Sun which is Public Domain.

What is FRIJID PINK and what are they all about?
No long rap needed—it's all in the grooves,
but this is the first FRIJID PINK and it won't be the last.
This being the first though, perhaps a brief intro is needed.
Four guys—musicians all—talent? Yes.
Basic ingredients—counter syncopation, equal level,
harmony, melody over rhythm and, most important, *good vibes!*
Enough said. Listen to what's in the grooves.
That's all that really counts.

PRODUCER: Michael Valvano
ENGINEER: Russ Terrana
PHOTOS BY: Jeff Bailey
DESIGN & GRAPHICS: Victor Kahn

Frijid Pink

PARROT RECORDS
A PRODUCT OF LONDON RECORDS, INC
539 WEST 25th STREET,
NEW YORK, N.Y. 10001

PRINTED IN U.S.A.

PAS 71033 STEREO

"WRITE ME A LETTER" HI-FI RECORDING • REGENT MG-6062

THE RAVENS featuring RICKY

THE TRIUMPHANT RETURN OF . . . . . .

Side A

"WRITE ME A LETTER"
Biggs (Bee Music Corp.)

"SUMMERTIME"
Gershwin (Gershwin Pub.)

"UNTIL THE REAL THING COMES ALONG"
Cahn-Chaplin (Chappell & Co., Inc.)

"SEPTEMBER SONG"
Weill (Crawford Music)

"MAZEL MEANS GOOD LUCK"

Side B

"ALWAYS"
Berlin (Berlin Music)

"ONCE IN A WHILE"
Edwards (Miller Music)

"I DON'T KNOW WHY"
Albert (Leo Feist, Inc.)

"SEARCHING FOR LOVE"
Biggs (Bee Music)

"I'M GONNA PAPER MY WALLS WITH YOUR LOVE LETTERS"
(Goday Music Co.)

In this day and age of multi-voiced singing groups, the triumphant return of the unique RAVENS is a sell-out event! No one-record stars, the group is long-famous for its distinctive and popular sound, its ability to give an old song new meaning! With the fine harmonic and unison blend, plus the low and powerful voice of Ricky singing solo, the group has sold into the millions!! Now, in the golden Vinyl Era these stars bring back their biggest hits in a sentimental performance of the songs that made them famous. The group has played before Royalty, and has appeared in leading clubs and on concert tours across the United States and Europe, bringing the charm and vibrant performance that is so much a part of their every action. Truly great showmen, wonderful singers and performers, a credit to show business . . . The Ravens return!

For complete Catalog, write to

REGENT RECORDS, INC., NEWARK, N. J.

Printed in U.S.A.

This record was cut for the use of a stylus .001 in width and a speed of 33⅓ rpm. The use of a wider stylus or one designed for another speed will destroy the delicate grooves. Under this type of mechanical abuse, this record will not be guaranteed by the manufacturer. This disc has been inspected and is guaranteed to be free from scratches and mechanical defects. Use RIAA curve.

FIRST SIDE

LIVING OUR SONG
Words and Music/Andy Murray

CALL MY NAME
Words and Music/Andy Murray

ELDER WOLFE
Words and Music/Andy Murray

BUTTERFLIES
Poem/D.G. Murray Setting/Andy and Terry Murray

THINGS THAT MAKE FOR PEACE
Words/Andy Murray Music/Terry Murray

SECOND SIDE

I LEARNED IT IN SUNDAY SCHOOL
Words and more words and Music/Andy Murray

SOMEBODY
Words/Andy Murray Music/Andy and Terry Murray

SALLY'S SONG
Words and Music/Andy Murray

TRAVELERS
Words/Andy Murray Music/Andy and Terry Murray

For Gwen,
may blessings
AS Murray
To Arnie from
Terry Murray

PRODUCTION
WAYNE HILTON
RECORDING STUDIO
SUPERIOR SOUND STUDIOS
ENGINEERING
JIMMY TARBUTTON
ART DIRECTION & DESIGN
STEPHEN SPEER
PHOTOGRAPHY
VIVIAN CROZIER
LEAD VOCALS
ANDY AND TERRY MURRAY
BACKGROUND VOCALS
WAYNE AND CLAUDIA HILTON, CAROL COOPER
SUPPORTING VOCALS ON *SOMEBODY*
KRIS AND KIM MURRAY
KEYBOARDS
TERRY MURRAY, BRUCE WATKINS
DRUMS & PERCUSSION
BUSTER PHILLIPS
SYNTHESIZER
LEE OWENS
ACOUSTIC GUITARS
DUKE DUMAS, WAYNE HILTON, BRUCE WATKINS, ANDY MURRAY
BASS GUITAR
BILLY ADAIR
LEAD GUITAR
DUKE DUMAS
VIOLA
DEANNA BROWN-CISZEK
FIDDLE
BRUCE WATKINS
DULCIMER
TERRY MURRAY

This Album Produced and Manufactured by: Wayne Hilton Recording Services • Box 1001 • Hendersonville, TN 37075 • 615-824-2633
℗ © 1982 Brethren Press • Elgin, IL

EP-37

T 5078

tower

Blues Theme
Davie Allan & The Arrows

In today's record business a hit instrumental record is almost unheard of. Without the benefit of a lyric, an instrumental must express a lyric in sound. Davie Allan and The Arrows captured the sound of fast moving motorcycles by combining the pulsating rhythm of Don Manning's drums, Drew's bass, and Tony Allwine's guitar with Davie's powerful fuzz-tone guitar.

The Arrows got their start two years ago with their hit recordings of "APACHE '65" and "MOONDOG '65." They have performed on the soundtrack of several motion pictures, including "SKATERDATER," "DEVILS ANGELS," "THUNDER ALLEY," and, of course, "THE WILD ANGELS," the movie that introduced "Blues Theme."

The genius of Davie Allan is very apparent throughout this recording. His fresh interpretations of "William Tell," "Thunderball," and "Ghost Rider in the Sky" give the Arrows a very distinctive and versatile sound. Also introduced in this album are five exciting original compositions. They are "Theme From the Unkown," "Action on the Streets," "King Fuzz," "Sorry About That," and "Fuzz Theme."

Sidewalk Productions and Tower Records have rush released this album in answer to the numerous requests for more music by the group that made "Blues Theme" the number one instrumental of the year.

Mike Curb

side one

BLUES THEME
KING FUZZ
THEME FROM THUNDERBALL
WILLIAM TELL 1967
ACTION ON THE STREET

side two

THEME FROM THE WILD ANGELS
THEME FROM THE UNKNOWN
FUZZ THEME
SORRY 'BOUT THAT
GHOST RIDERS IN THE SKY

Produced by Mike Curb for Sidewalk Productions
Associate Producer: Larry Brown

THIS MONOPHONIC, MICROGROOVE RECORDING MAY BE PLAYED ON MONOPHONIC OR STEREO PHONOGRAPHS. IT WILL NOT BECOME OBSOLETE. PRODUCED IN ACCORDANCE WITH THE MOST DEMANDING STANDARDS OF ENGINEERING AND MANUFACTURI IT WILL REMAIN THE SOURCE OF EXCELLENT SOUND.

ICE, FIRE AND DESIRE • 100% WHOLE WHEAT

SIDE A

Ice, Fire and Desire
(Andersen, Kranzdorf, Morphis, Seamons)
Equinox Music-Whole Wheat Music, BMI/Forsythe Music, ASCAP

Window Pane
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Stealin' My Thunder
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

The Tables Are Turned
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

SIDE B

Slow Healer
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Daybreak
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Head On Out
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Heart Of The Mountain
(Kranzdorf-Bakalyan) Equinox Music-Whole Wheat Music, BMI

Produced by James Pike for Whole Wheat Productions and Ed Cobb for AVI Productions

100% Whole Wheat: Michael Fleetwood (Guitars), Nick Peper (Keyboards), Blair Andersen (Drums), Jerry B. Field (Bass).
Percussion: Gary Coleman
Synthesizer: W. Michael Lewis
Vintage Guitars and Amps by: Chris Bristol
Executive Producers: Ray Harris and Ed Cobb
Recording Engineers: Ed Cobb, Richard S. Hart, Edward Schaff, Galen Senogles
Remix Engineers: Richard S. Hart
Assistant Engineers: John Rosenthal, Rhys Smith
Album Design/Art: The Committee
Recorded and Mixed at Producer's Workshop I and II
Mastering Engineer: David Baer at Producer's Workshop

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ST 5145

PLAYABLE ON STEREO & MONO PHONOGRAPHS STEREO

5145

INSIDE OUT!

BILL TINKER

tower

ONLY 4.00
Elde's

INSIDE OUT! · BILL TINKER
ST 5145

Such impersonal,
undescriptive words:
Very cold lines
to have to get lost in.

These lines have been
taxing my privacy
for quite sometime now!
The time was last
when I came
to decide against
having anyone
come in between
you and I.

But it's not as though
I don't want
to let you in—
It's quite the
contrary:
I want more
than anything to
let you in—
that's my business;
I write what I feel,
and my deepest desire
is for you to feel it too—
that's my real pay.

I'm just sorry
that I have to
Come to you
through this 12 inch
piece of plastic disc—
that sees neither
your eyes nor mine.
And that knows
no such thing as
warmth or expression.
It passes neither
smile nor tear!
And I'm only sorry—
that you can't be here—
Right now
To hear the
ringing strings.
And to know the
dry parched throat
that scrapes
top and bottom
to bring the notes to life!

And I'm only sorry
that I have to come to you
through commercialism!

Arranged by Artie Butler
all others arranged by Don McGinnis
Produced by Sammy Vargas
Cover Photo: Capitol Photo Studio Dick Brown

Thank you E. Greenberg

SIDE ONE

AN EVERDAY THING
(Bill Tinker)
Guitar Music Co.

AGAIN, AGAIN
(Bill Tinker)
Mee-Moo Music

MIDWAY
(Paul McNeil)
Leo Feist, Inc.

THE MAN FROM BIRMINGHAM
(Bill Tinker)
Quantes Music, Inc.

SILVER LOVE LINE
(Paul McNeil)
Leo Feist, Inc.

SIDE TWO

ANYTHING YOU ASK
(Bill Tinker)
Quantes Music, Inc.

YOU COULD GET HIGH
(Bill Tinker)
Quantes Music, Inc.

A VERY ORDINARY MAN
(Bill Tinker-D. Rhodes)
Quantes Music, Inc.

DEE ANNE
(Bill Tinker)
Quantes Music, Inc.

SON
(Bill Tinker)
Quantes Music, Inc.

ST 5145

tower

MANUFACTURED BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC. HOLLYWOOD AND VINE STREETS, HOLLYWOOD, CALIF. • FACTORIES: SCRANTON, PA., LOS ANGELES, CALIF., JACKSONVILLE, ILL.

The Secret Life of Sound Presents

INVISIBLE SUPERSTARS

Volume 001

Compiled & Arranged by
Controller 7 & R-Rock

SIDE A:

Miles Tilmann - "Chicken Salad Beats"
Produced by: Miles Tilmann
For more info: webhole.com

Scott Matelic - "Thoughtless"
Produced by Scott Matelic for Swallowed Speech Music (ASCAP)
For more info: myspace.com/scottmatelic

Controller 7 - "Consumer"
Produced by Controller 7 for Studio Less Music (ASCAP)
For more info: controller7.com

Tenshun - "Mind Fuck"
Produced by Tenshun
For more info: myspace.com/tenshun

Zombie Mountain - "Heretic"
Produced by Jay G. Smith IV
For more info: zombiemountain.com

Meatsock - "Another Place"
Produced by Meatsock
For more info: grep-fu.net

Mormon Freegan - "Seeing n=0"
Produced by R-Rock for RCF
For more info: mormonfreegan.com

SIDE B:

Corsic - "Romoxy"
Produced by Corsic for Channel 99 (ASCAP)
For more info: corsicmusic.com

Buddy Peace - "Slow Gang Funeral"
Produced by Buddy Peace for Gluestick Acoustics Recordings
For more info: myspace.com/gluestickacoustics

PNS - "Storm"
Produced by PNS for Molemen, Inc.
For more info: molemen.com

Skoweyajeed - "Papal Breakdance at 23.33"
Produced by Michael Thomas Jackson
For more info: myspace.com/mtj2369

Thomas Dimuzio - "Car Crash"
(c) 2007 Thomas Dimuzio
(p) Gench Music, BMI
Instrumentation: synthesizers (Moog, Sequential, Nord), live sampling, processing (gates, filters, etc), Hashifier, loops, electric guitar, shortwave radio.
Recorded, mixed and mastered by Thomas Dimuzio at Gench Studios, San Francisco.
For more info: thomasdimuzio.com

thesecretlifeofsound.com

Front cover design by **Yamabushi Design**.
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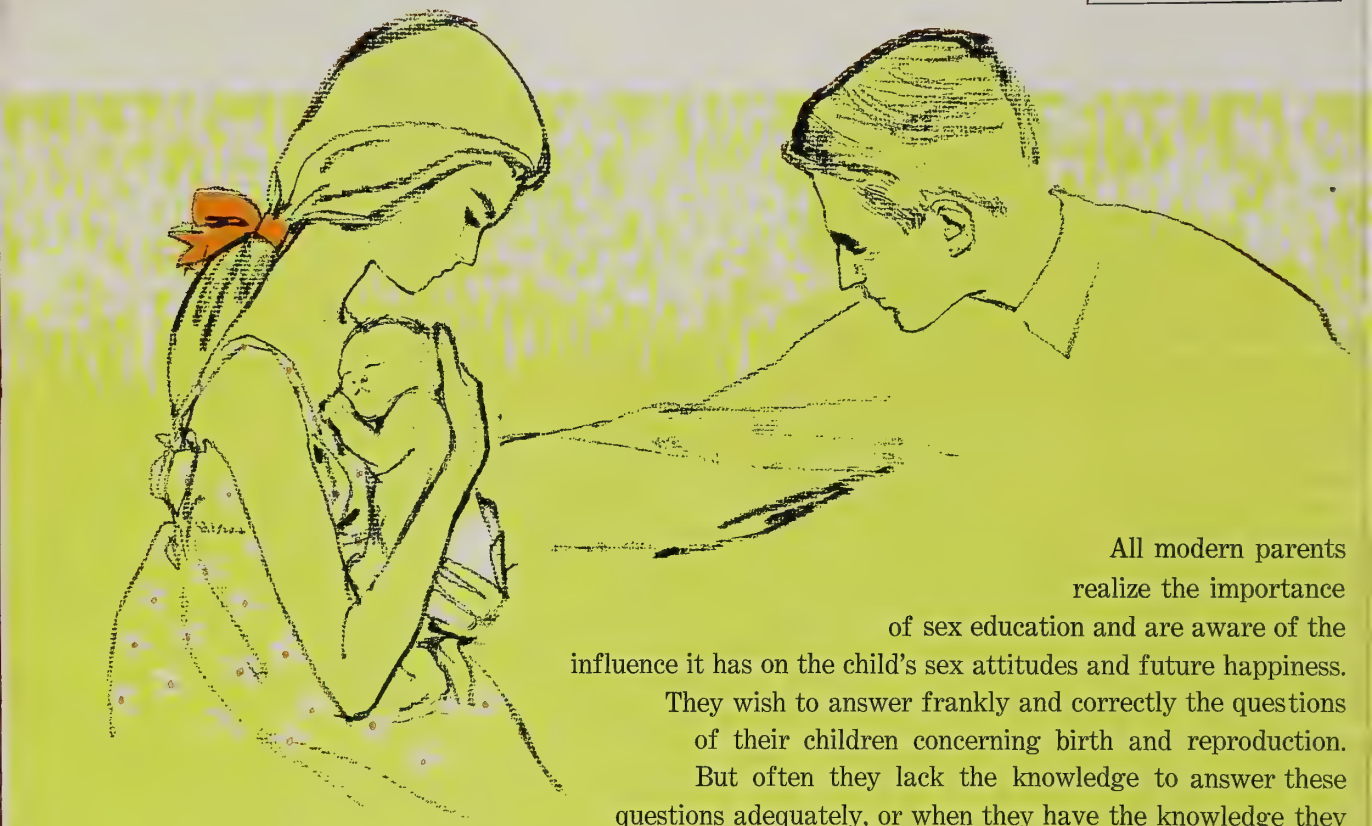
A CHILD'S INTRODUCTION TO SEX

WITH DR. MILTON I. LEVINE AND MELBA RAE

1459
wonderland



All modern parents realize the importance of sex education and are aware of the influence it has on the child's sex attitudes and future happiness. They wish to answer frankly and correctly the questions of their children concerning birth and reproduction. But often they lack the knowledge to answer these questions adequately, or when they have the knowledge they often lack the vocabulary. This record for children over the age of 5 years should be of the greatest help. For it relates to the child, with clarity and dignity, the story of how life begins. Here, in normal sequence, are the questions all children ask and answers given by Dr. Milton I. Levine, internationally known authority on sex education. Scientifically accurate and avoiding sentimentality, this record presents the story with an emphasis on family love and affection.

A CHILD'S INTRODUCTION TO SEX

1459
wonderland

Here are some typical questions your child may ask which this record can help answer:

Where do babies come from? How does a baby live inside the mother's body? How does a mother know that a baby is growing inside her? How does the baby get out of the mother's body? What is the father's part in the birth of a baby? Why are babies born in the hospital?

Dr. Milton I. Levine, Associate Professor of Clinical Pediatrics at the New York Hospital-Cornell Medical Center and Consultant to the New York City Health Department, is an international authority on sex-education. With his wife, Jean Seligmann, he is the co-author of the two most widely read books on birth and reproduction for children—"A Baby is Born" and "The Wonder of Life." They are also the authors of a booklet for parents, "Helping Boys and Girls understand their Sex Roles."

Dr. Levine has written numerous articles on sex education, a number of which have been published in the "Ladies Home Journal","Redbook","Harpers","Parent-Teachers Magazine." He is the author of the articles on sex education in "Childcraft."

From 1930 to 1956, Dr. Levine gave courses in sex-education to students of the City, and has given a course on "Education for Sex Education" for educators, social workers, parents and other adults at the New School for Social Research in New York City. He has spoken on the subject on radio and television and before many educational and parent-teachers groups.

Dr. Levine is also well known in many fields of child-care and public health. He is a Fellow of the American Academy of Pediatrics, Fellow of the American Medical Association, Fellow of the American Public Health Association, Fellow of the American College of Chest Physicians. He was a delegate to the White House Conference on Children and Youth in 1950 and again in 1960.

Dr. Levine and his wife are the co-authors of a daily column on childcare syndicated in newspapers throughout the United States and Canada.

Melba Rae is an actress with a formidable background in the theatre, television, and radio. She has done a considerable amount of interviewing, and her voice has been heard as narrator of many films and on the air. She has been in many plays on Broadway, on tour, and in summer stock. Her list of television credits is among the most distinguished in the television industry. She has done over 1500 television shows. Her list of radio credits is equally impressive, and she has won kudos for her distinguished work in dubbing the English versions of several foreign films.

Her lively interest and knowledge of the care and guidance of children has been in large part due to the training and understanding of her own four year old son.

Miss Rae has long been interested in the need that many parents have to sort out the information concerning children which is available from outstanding authorities; authorities who can help them with the individual problems which they face daily with their children. From these interests she created a television series called IT'S A CHILD'S LIFE, with Dr. Milton I. Levine as the principal authority and herself as hostess. The idea for this record was drawn from this proposed program.

Unborn baby inside body of its mother.

THE
MEXIA STATE SCHOOL SUNSHINE GROUP

EXTRAORDINARY

UNUSUAL *ORIGINAL*

DEDICATED TO THE GLORY OF GOD

and to the

WORK AND STUDY OF MENTAL RETARDATION

DIFFERENT:

A First Unmatched Opportunity

STEREO

Jack Wilkerson

Mary Ann Fino

Cynthia Heugatter

Kay Moore

SEXTET

Mary Ann Fino
Audrey Johnson
Kimberly Felty

June Back
Dorthy Henry
Jerry Ellis

Kim Mikeska

R. V. Copeland

The TEAM

Left to right:
W. B. Hammond, Chaplain
Miss Faye Ellis, Pianist
Mrs. Tom Eubanks, Music Therapist
Jerry Cotton, Asst. Chaplain
Miss Renell Rudder, Secretary (inset)

THE MEXIA STATE SCHOOL CHOIR SINGS:

America The Beautiful
Surely Goodness And Mercy
Go Tell It On The Mountain
It Took A Miracle
For God So Loved The World
Oh How I Love Jesus
I Believe
I Found The Answer
In Times Like These
Glory To His Name
His Name Is Wonderful
I Believe In Miracles
My Jesus I Love Thee
Jesus Is The Sweetest Name I Know
I Saw A Man
How Great Thou Art
Christ Is All I Need

Century CUSTOM RECORDING
John H. Stewart

Mr. Lauderdale

STATEMENT

The 2600 children at the Mexia (Texas) State School for Retarded Children need a Chapel. Although they enjoy many services provided by the state facilities, they have no suitable place to worship. The Sunshine Group is working hard to raise money and all proceeds from this record will go to the Chapel Fund.

Malcolm Lauderdale,
Superintendent
Mexia State School

Produced by Tommy Oliver and Tony Scotti for Red Balloon Production

IN THE BᴱGINNING
[illegible]
WHᴼ IS THAT MᴬN
[illegible]
PUT YᴼUR HAND IN THᴱ HAND
[illegible]

Charles

Recorded at TTG Studios, Los Angeles. Art Direction and Design: Norman Seeff

Design: Deanna Parker, Bill Cameron

HAVE YᴼU READ THᴱ WᴼRD
THᴱ BIBLE SALESMᴬN
SALLY GO DᴼWN
PRᴱLUDE Tᴼ SUZᴬNNE*
[illegible]
[illegible]
[illegible]

In The Beginning (5:16)
(Tommy Oliver–Tony Scotti–Brian Griffin)
The composers' impression of the creation of the world.

Let There Be Light (4:13)
(Tommy Oliver–Tony Scotti–Jimmy Langford

Light! let there be light!
light to shine on a world
a world that is good.

He said light! turn on the light
to turn on a world
a world that is good.

and God called the light "day"
and the darkness He called "night"
'n it was alright.

He created the heavens, the earth and the seas.
put the green in the forests, the wind in the trees.
made the fish in the ocean, the birds in the sky. (fly!)
called His creatures together and said: "multiply"!

He made a man, a man like me.
I said a man, made him just like me.

build that man!
You got to get him together!
come on, make him strong!
give him a soul!

then He made Him a woman, and He said:
"girl, you've got to take his hand.
I've made you a garden free to roam,
a place you can call home
to reap the fruits and sow your own".

...and it was good.

© 1971 Holy Moley Music

Who Is That Man (2:11)
(Jim Wolk)

Ask what I'm doing here
why I'm such a ragged sight
and where my soul is bound.

just trying to find something
do you think I'll find it here?
is this the lost and found?

why are those people crying?
is it for something they've lost?
who is that man there dying on the cross?

© 1971 Holy Moley Music

Friday: 3 P.M. (0:56)
(Brian Griffin)
Instrumental portrait of Christ dying on the cross.

Put Your Hand In The Hand (2:46)
(Gene MacLellan)
(Permission to reprint lyrics denied by
Beechwood Music Corp.)

My God And I (4:06)
(John Bucky Wilkin)

Been around a long time
more than I can say
searched for the truth–I'm lookin' today.
and I rode upon the warships
I've fought a war or two
but my God and I, we got through.

wasted in a dungeon
I was martyred in my time
but my God and I we're doin' fine,

you stay up nights and hope to find salvation.
that might be right, but I don't think you can!
you fight like hell and try to save the nation
oh, but you're just a man

you're just a man, just one man
only a man.

now here I stand in levis
the boy, the child, the man
eyes to the sky, and I understand
there's trouble in california
that ol' earthquake's overdue
but my God and I we'll get through
and so can you!

© 1969 Wits End Music Co.

Have You Read The Word (1:08)
(Tommy Oliver)

Have you read the word of my Jesus, friend?
have you read the word of my Lord?
from Genesis 1 through Revelation–
have you read the word of my Lord? (of my Lord)

© 1971 Holy Moley Music

The Bible Salesman (3:08)
(Chip Taylor–Billy Vera)

Good mornin'! the church sent me around.
let me step my foot inside your door
and set my suitcase down.
I got somethin' for your comfort
when you're feelin' all alone.
I'm your good friend the bible salesman
an' I'm comin', comin', comin' for to carry you home.
(here I come)

I got the key to your salvation, the greatest story told
the blessed words of Jesus
and it comes in white or gold.
I got the payment plans "a", "b", or "c"
and I can check your credit by phone
your good friend the bible salesman
and I'm comin' (woah) comin' for to carry you home.

comin' for to carry you to the words of a baby
I got full-color pictures of Him walkin' on the water
one of Moses with the Ten Commandments
comin' for to carry you home, I can check your credit by phone.
(hallelujah)

good day Mrs. Jackson, the church extends its hand
let me be of your assistance in goin' to the promised land.
I'll remember you when your payment's due
you'll never have to be alone
I'm your good friend the bible salesman
and I'm comin' (oh!) comin' for to carry you home

hal-le-lu-jah...

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United Artists Records Inc
Entertainment from
Transamerica Corporation

Sally Go Down (3:23)
(Tommy Oliver)

Sally go down to church on Sunday
go down with the boys on Monday
down to the riverbank and play your little games
'til Tuesday mornin', ring around your rosie
Parson Brown is gettin' nosey
says he'll tell your mom and dad that you've been
hangin' down around the river playin' hide-and-seek
and wound up down by cripple creek
countin' all your blessings one-by-one. (two-by-two)

Parson Brown, he's a saintly man
so he shooed off the boys who left you
lyin' in the bushes lookin' fine, oh, my-
and wasn't it a bit surprisin' when his temp'rature kept risin'
he didn't even say a word,
'cause all the time that he was actin' righteous
God was just a weapon that ol' parson used to get in line.

Sally go down to church on Sunday
go down with the boys on Monday
no-one's gonna say a word, 'specially Parson Brown.
keep singin' louder than an angel's choir
Parson Brown's a house on fire
Sally go down to church on Sunday,
on Sunday morn.

Sally, what ya gonna say
Sally, what ya gonna do
here comes Parson Brown, you befter get down on your knees...
and pray.
Sally, Sally go down. go down to the river
and wash your sins away.
Sally, Sally go down...

© 1971 Holy Moley Music

Prelude to Suzanne (2:48)
(Jimmy Langford - Brian Griffin)

Suzanne (3:57)
(Leonard Cohen)

Suzanne takes you down to her place near the river
you can hear the boats go by, you can spend the night forever
you know she's half crazy, but that's why you want to be there
and she feeds you tea and oranges that come all the way
from china
and just when you mean to tell her that you have no love
to give her
she gets you on her wave-length and lets the river answer
that you've always been her lover.

and you want to travel with her, you want to travel blind
and you think you'll maybe trust her
for she's touched your perfect body with her mind.

Jesus was a sailor when He walked upon the water
He spent a long time watchin' from His lonely wooden tower
and when He knew for certain only drowning men
could see Him
He said all men will be sailors then until the sea shall free them
but He Himself was broken long before the sky would open
forsaken - almost human - He sank beneath your wisdom
like a stone.

and you want to travel with Him, you want to travel blind
and you think you'll maybe trust Him
for He's touched your perfect body with His mind.

(if you're talkin' about love, well, you know, you're talkin'
about what concerns me.
if you're talkin' about faith, well, then, you're talkin'
about what concerns me.
if you're talkin' about trustin' your brothers and your sisters,
well, then, you're talkin' about what concerns me.
if you're talkin' about reachin' your hand out to the man up
above, well, then, you're talkin' about what concerns me.)

you want to travel with Him, you want to travel blind
and you think you'll maybe trust Him
for He's touched your perfect body with His mind.

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New York City, New York

Reformation '71 (3:32)
(Tommy Oliver)

Last Sunday walkin' down the street
I heard an old familiar beat
and I decided maybe I would pause.
so I went in through an open door
and down a marble corridor into the biggest room I ever saw.

well, a thousand people in wooden seats
were tappin' their shoes right on the beat
diggin' where the sounds were comin' from
I thought my eyes were jivin' me
'cause what I saw just couldn't be
two guitars, a bass, some horns and a set of drums.

now, you're gonna say "what's wrong with that,"
and if I would just remove my hat
that I'd find nothing under it but air
but don't be hasty, hear me out
('cause this is what it's all about)
it wasn't what those dudes were playin' - it was where!

and that ain't all that was goin' down
I'll tell you when I looked around
most all them thousand folks was pushin' forty.
suits 'n ties 'n faces shaved
and ladies actin' well-behaved.
I even think I saw ol' mayor Yorty.

I wanted to holler right out loud:
"look out, you're in a hostile crowd.
you're makin' a mistake you can't afford"
but with a second look, as far as I could tell,
there they were alive and well
playin' rock-and-roll on an altar of the Lord!

well up one scale and down the other
went my guitar playin' brother
just wailin' long-haired praises to the sky.
and sittin' beside this freaked-out band
was a man in a robe with a cross in his hand
grinin' a grin that stretched from eye to eye.

when the music ended with an a.c. grunt
that dude in the robe got up in front
his arms raised high for The Man up there to see
and he said: "Lord, our savior, light and friend
give us the strength to not condemn
that or those with whom we disagree."

then he took the book that he knew best
and he let his hand upon it rest
and looked right down into that congregation
and said: "sure as this church has a steeple,
the good Lord, he loves all His people.
and nowhere in this book does it say:
'with the exception of the younger generation.'"

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Printed in U.S.A. UAS-6801

Special thanks to Wits End Music Co., Blackwood Music, Inc., and Project Seven Music for permission to reprint lyrics.

UNITED ARTISTS RECORDS

SPIRIT SR-10
SUPERIOR RECORDS, Inc.
Side One
1. JESUS, KING OF LIFE
2. DON'T FOOL AROUND
3. MY RESPONSIBLE FRIEND
4. THE FIRST DROP OF BLOOD
5. BLUE SKY AND RAINBOWS
Side Two
1. I WAIT FOR THE COMING OF THE LORD
2. PRAISE HIM
3. CRUMBS FROM THE TABLE
4. MY KING IS JESUS
5. JESUS MADE A BETTER MAN OF ME
THE YOUNG APOSTLES ARE HERE

STEREO / MR 101

Message RECORDS

The Young Apostles. . . Live!

Side One

1. **GET ALL EXCITED** (Gaither / Gaither, SESAC)
2. **PLENTY OF TIME** (McLean / Harvest Time, BMI)
3. **HERE COMES THE BRIDE** (Munsey / Silverline, BMI)
4. **TURN YOUR RADIO ON** (Brumly / Stamps-Baxter, SESAC)

Side Two

1. **THANK GOD I'M FREE** (Hemphill / Hemphill, BMI)
2. **I FIND NO FAULT IN HIM** (Crouch / Manna, ASCAP)
3. **OPEN YOUR HEART** (Spencer / Manna, ASCAP)
4. **KING JESUS** (Delamont / Silverline, BMI)

Produced by Duane Allen
Production and Art Direction: Ken Harding
Recorded at Capitol Music Hall
Remix & Editing: Superior Sound Studios
Remix Engineers: Bud Billings and Skip Mitchell

No one is quite so alive as the young people today. The Young Apostles are in both catagories — young & alive. If you've heard them before you're well aware that they sing with the type of enthusiasm that only young people have. But even above the awareness of being young, The Young Apostles are alive with the life that Jesus gives. You're in for a real treat as you listen to the Young Apostles . . . live!

Ⓟ 1973, Superior / Message Records
Rockland Road,
Hendersonville, Tennessee 37075

Alfred Music CO. INC.
MUSIC PUBLISHERS
145 WEST 45 STREET • NEW YORK 36, N. Y.

AN ACCORDION TEACHERS' GUIDE TO PALMER-HUGHES BOOK ONE

An outline of procedure used by Bill Palmer and Bill Hughes in their own studios.

COPIES OF THIS COMPLETE CHART ARE AVAILABLE FREE OF CHARGE

BEFORE THE FIRST LESSON

1. SELECT A 12 BASS ACCORDION. Be sure straps are in good condition.

2. PICK UP ACHIEVEMENT RATING CHART at front desk. These are filled in with name, age, etc. by the person who schedules the lessons.

3. INTRODUCE YOURSELF to student and parents. Invite parents to see you again after the lesson, if time permits, or to come in for the last five minutes of the lesson.

THE FIRST LESSON

1 BREAK THE ICE with the student while *FITTING THE INSTRUMENT*.
   - A. Talk about how much fun he is going to have with the accordion
   - B. Question him about hobbies and interests

2. PRESENT THE STUDENT WITH PALMER HUGHES BOOK ONE
   - A. Tell him how much fun it is to learn from this book. Students can be sold on the idea that music is *FUN*
   - B. Tell him he will soon be playing *FAMILIAR TUNES*, that the accordion is very easy to learn and that every particular period will produce definite progress
   - C. Have him fill in his name in the front of the book, as well as the teacher's name

3. THE PARTS OF THE ACCORDION (Page 4). It is difficult to understand why so many teachers omit this page. It is important because:
   - A. Students are naturally curious about this strange new instrument and are ANXIOUS to learn this page
   - B. Familiarity with the terms taught here is essential to understanding the teacher's conversation
   - C. When you show them the AIR BUTTON, have them hold it down while opening and closing the bellows several times. This helps to prepare them for their first efforts at playing.

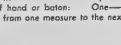
4. HOW THE FINGERS ARE NUMBERED (Page 5). Proper presentation of this page makes the student's first efforts at playing *MUCH EASIER* and consequently *MORE ENCOURAGING*
   - A. Explain the pictures *AND*
   - B. GIVE THEM THIS QUICK DRILL
     Call out finger numbers and have the student hold up the fingers you call. This prepares them for better coordination and is good for a few smiles and laughs.

5. THE TREBLE KEYBOARD (Page 6). 1, 2, 3, 4, 5 in right hand. Some teachers have reported bellows problems. The way an idea is presented can make it easier. This works like MAGIC
   - A. Say "*OPEN THE BELLOWS* while you play 1, 2, 3, etc."
   - B. Say "*CLOSE THE BELLOWS* while you play 1, 2, 3, etc."

6. THE BASS KEYBOARD (Page 7). C CM CM in left hand. Be sure that all teachers use the same terms in teaching. We use "Bass-Major-Major".

7. A TREBLE TUNE (Page 8).
   - A. Ask, "What is the name of this tune?"
   - B. For time duration say, "One-Hold-It."
   - C. Classes should follow direction of hand or baton:
   - D. Do not insist on smooth sequence from one measure to the next in every case. This will come in due time.

8. A BASS WALTZ (Page 9).
   - A. Ask, "What is the name of this tune?"
   - B. BELLOWS WORK. *OPEN* for two measures, *CLOSE* for two measures, is generally best.
   - C. For class coordination count "Bass-Major-Major" and direct:



   - D. STOP AT THE END OF THE FIRST LINE! *BELLOWS MUST BE CLOSED!* This makes it *MUCH* easier to move up to G and G Major.
   - E. Help students locate G and G Major. Let them practice this a while, moving back and forth from C and C Major together, to G and G Major together. This cultivates the habit of moving both fingers together as a unit.
   - F. Complete page in the same manner. Do not demand perfect rhythm in every case.
   - G. USE A 12 BASS ACCORDION YOURSELF and make *FREQUENT DEMONSTRATIONS SHOW THE STUDENTS WHAT THEY ARE TRYING TO ACCOMPLISH!*
   - H. THE FIRST LESSON MAY POSSIBLY END AT THIS POINT. IT FREQUENTLY GOES ON TO INCLUDE "BATTER UP".

9. PLAYING TREBLE AND BASS TOGETHER (Page 10).
   - A. Try this:
     Say, "HOLD DOWN NUMBER ONE. NOW (point to book) see if you can keep holding this down while you play C Bass-C Major-C Major." OF COURSE THEY CAN
   - B. Now have them practice striking the first notes together. With the above preparation it is very easy.
   - C. When they can play the last line, "BATTER UP" may be assigned even if no more time remains.

10. BATTER UP (Page 11).
   - A. NO DIFFICULTIES present themselves if the previous page has been properly presented.
   - B. For class coordination say, "ONE-Major-Major, THREE-Major-Major".
   - C. ALWAYS PLAY THIS TUNE FOR THE STUDENT!

11. At the end of the lesson make a DEFINITE ASSIGNMENT
   - A. Example:
     Play Page 6—1, 2, 3, 4, 5. Play Page 7—C CM CM. Play Page 8 several times—"A TREBLE TUNE". Play Page 9 several times—"A BASS WALTZ". If they get that far, play Page 10 — "PLAYING TREBLE AND BASS TOGETHER". *PRACTICE* "BATTER UP"
   - B. Explain that *"PRACTICE"* consists of careful study and repetition until a definite improvement can be noticed.
   - C. TELL THE STUDENTS that they learn at home with regular practice
   - D. TELL THEM they will be asked to select a regular time for daily practice

12. *AFTER-THE-LESSON* INTERVIEW WITH PARENTS
   - A. Offer words of commendation and encouragement
   - B. Explain how far the student has progressed at the first lesson
   - C. Answer the inevitable question, *"HOW LONG MUST THEY PRACTICE?* ANSWER: "Later on, a definite amount of practice will be required. As for now, the length of time is unimportant as long as they do the things they have been told to do *each day*. LET JOHNNY HELP YOU select a *REGULAR TIME* for his practice period to begin. Then, with your help, he should be very faithful about practicing *daily*. If he wants to put in TWO practice sessions per day, encourage him. Short sessions are best at this point."

13 BEFORE DISMISSING STUDENTS
   - A. Fill in ASSIGNMENT and DATES on Achievement Rating Chart
   - B. AWARD FUN MONEY PRIZES (if you have such a program)
   - C. ASSIGN A BAND TIME AND WRITE IT IN THEIR BOOKS
   - D. ENCOURAGE THEM and be sure they are looking forward to their next lesson

THE SECOND LESSON

1. ASK ABOUT PRACTICE HABITS. Students must be constantly reminded of the importance of this. *THEY CAN FOOL YOU* if you forget to do this

2. LISTEN TO THE OLD ASSIGNMENT. It may be "A TREBLE TUNE" and "A BASS WALTZ" or it may be "BATTER-UP"! In either case the trouble will probably be *IRREGULAR RHYTHM*. *IRREGULAR RHYTHM* is remedied by:
   - A. GROUP *PERFORMANCE* in class lessons, TEACHER-PUPIL duet for the private student.
   - B. Playing for the student (USE A 12 BASS ACCORDION)
   - C. DIRECTING and COUNTING, "Bass-Major-Major".

3. THE GRAND STAFF (Page 12)
   - A. These terms are taught here ONLY for conversational purposes
   - B. HOW TO TELL THE CHORDS FROM THE BASSES.
     a. BASS STEMS POINT UP, CHORD STEMS POINT DOWN
     b. BASSES ARE TAUGHT BY *RECOGNITION* ONLY.
     c. MOST STUDENTS SHOULD PLAY THE LAST LINE *PERFECTLY* AT THE FIRST ATTEMPT

4 THE KICK OFF (Page 13)
   - A. STUDENTS SHOULD FIRST PLAY *LEFT HAND ALONE*
   - B. PRAISE HIM. They are *READING NOTES!* Ask them, "Is note reading all?"
   - C. HANDS TOGETHER will offer *NO DIFFICULTY*

5. MUSIC READING (Page 14).
   - A. This page should be assigned *ONE WEEK IN ADVANCE OF "SKATING"*, if possible.
   - B. EMPHASIZE NUMBERS mean *FINGERS*. NOTES have *LETTER NAMES*
   - C. CALL OUT NOTE-NAMES. Have students play them as you call them.
   - D. USE BOOK DRILL AND FLASH CARD DRILL. The flash cards are found in the book "Reading, Writing, Rhythm" which should be introduced about this time.
     a. Show them the note in the book and the flash card that matches it. Continue until all notes are introduced one at a time, then have a brief flash card drill
   - E. ASSIGN PAGE 14 and tell them why we call it *"THE MAGIC PAGE"*. It is so called because a student studying this page once a day for a week will never have any difficulty in sight reading. The next notes are introduced one at a time and he can easily learn them.

SUBSEQUENT LESSONS

"SKATING"

1. WARM-UP TIME (Page 16).
   - A. Drill 1: COVER UP LAST TWO COUNTS OF THE MEASURE with a small card. Student plays "1" with C BASS UNCOVER 2nd count. Student plays "2" with C MAJOR, etc.
   - B. Drill 2: Tell them what the *SLUR* means but do not over-emphasize LEGATO at this point. This is only a STARTING point from which to work for smooth playing through the rest of the book. They will learn this best by *IMITATING YOU. PLAY FOR THEM*

2. SKATING (Page 17).
   Teachers report some reading difficulty here and sometimes continue to write numbers in. This is incorrect and unnecessary. Try this:
   - A. With proper presentation of "WARM-UP TIME," the student has *NO DIFFICULTY* with the first *FOUR MEASURES*
   - B. From the 5th measure on, have them name the right hand notes of each measure ALOUD before playing it. *DO THIS ONE MEASURE AT A TIME*
   - C. FLASH CARD DRILL SHOULD BE CONTINUED

"GO 'WAY"

1. TIED NOTES (Page 18). No difficulties here.

2. GO 'WAY. A few teachers have reported difficulties because of the length of the piece
   - A. CALL ATTENTION TO NEW BASS AND CHORD (F and FM), and have students first play left hand alone.
   - B. SHOW THEM THEY CAN LEARN THIS PIECE IN ONE WEEK even if they only learn *FOUR MEASURES* each day, for the 1st and 3rd lines are the same. This is an opportunity to teach the proper technique of practicing and memorizing longer pieces which is simply to break it up into short sections.

"MERRILY WE PLAY ALONG"

1. WARM-UP TIME (Page 20). Use "uncovering technique" as on page 16.

2. MERRILY WE PLAY ALONG (Page 21). Its virtue is that the same new problem occurs in almost every measure and the tune is a familiar one. *GOOD RHYTHM* should be realized *AT THE LESSON*

"HORSE SENSE"

1. HORSE SENSE (Page 22). This is *an EXTRA*. It is so simple that it gives those who are behind a chance to catch up.

"THE DONKEY"

1. WARM-UP TIME (Page 24).
   - A. Say, "*Four* notes per measure." *AVOID* using the word 'counts' or 'beats'.
   - B. If they master the "WARM-UP" page, they can easily learn the piece. Try to TEACH THEM this page *AT THE LESSON*

2. THE DONKEY (Page 25).
   - A. Use it as a round only when it is mastered. This device can make it interesting to the students for several weeks as they proceed to new material

"SOUND-OFF"

1 SOUND-OFF (Page 26)
   - A. TAKE THE TIME to explain counting *THOROUGHLY*. The students can now understand the meaning of a beat! Teachers should not skim over this page
   - B. PRESENT COUNTING with enthusiasm and make the student feel a GOAL has been reached
   - C. Proceed from *SMALL* to *LARGE TIME UNITS* as the book does. Children understand units better than fractions
   - D. Have the students count the RIGHT HAND to an old piece (THE DONKEY)
   - E. *IMPORTANT! FROM THIS POINT ON AND THROUGHOUT THE BOOK* the student should count aloud while playing the right hand *ALONE* of each new selection before he puts *HANDS TOGETHER*. This avoids the accordionistic bad habit of *merely FITTING HANDS TOGETHER*
   - F. *INSIST* on the TIME SIGNATURE DRILL SUGGESTED IN THE BOOK

"JINGLE BELLS"

1 JINGLE BELLS (Page 27)
   - A. STUDENTS MUST FIRST ANALYZE TIME SIGNATURE, then play right hand alone while counting aloud
   - B. Have the student play left hand alone, stopping to practice the jump up to D DM several times
   - C. With children this piece is never out of season

"ALL THROUGH THE NIGHT"

1 ALL THROUGH THE NIGHT (Page 28). Teachers report more trouble with this piece than with any other from Book 1. *WHEN PROPER PROCEDURE IS FOLLOWED IT CAN BE TAUGHT IN 15 MINUTES AT THE LESSON. EXCEPTION*: DO NOT teach this piece to students who have just started on the 120 bass accordion. *SKIP IT* and come back to it later
   - A. TEACH THE LEFT HAND FIRST
     a. PLACE the students' fingers on the four chord buttons
     b. Have them *lose them and find them* several times
     c. Have them play the left hand alone several times while *COUNTING!* (They may use the left hand finger numbers for reading since the purpose of this tune is to emphasize COUNTING rather than READING.)
   - B. TEACH RIGHT HAND next, having the student *COUNT ALOUD!*
   - C. ASSIGN THE PIECE to be practiced hands separately, then together, *COUNTING!*
   - D. CALL ATTENTION TO THE FACT THAT THE SELECTION CONSISTS OF *ONE LINE* WHICH IS REPEATED

"JOIN THE FUN"

1 JOIN THE FUN (Page 29)
   - A. No trouble has ever been reported here. Most students can read it at sight. This is another 'catch up tune'

"CHARLIE THE CHIMP!"

1 CHARLIE THE CHIMP (Page 30)
   - A. The only problem that may arise will occur in the last two lines. At the lesson, have the student play the left hand alone while counting aloud. If this is done, little trouble will be experienced

"DREAMING"

1 DREAMING (Page 32).
   - A. LET THE STUDENT KNOW THAT THIS LESSON IS A REAL LAND MARK IN HIS PROGRESS
   - B. *PREPARE* the student thoroughly before having him attempt to play the piece
   - C. CALL ATTENTION TO THE NEW NOTE "A"
     a. Teach him the note by appearance and its position on the keyboard.
     b. STIMULATE his thinking about how it will be possible to PLAY THIS NOTE (some fingers must be responsible for more than one note). *FIVE FINGERS CAN PLAY SIX NOTES!*
   - D. WITH THUMB LOCATED ON "D" have the student play D, E, F, G, A, as you call them out. Then skip around until he is thoroughly adjusted to the new hand position
   - E. AFTER THE ABOVE IDEAS ARE ESTABLISHED, most students can read "DREAMING" at sight. Special attention is needed only in the third measure from the end
   - F. *PLAY* this for them. They will like it!

"INJUN SONG"

1 INJUN SONG (Page 34)
   - A. THIS PIECE IS SO EASY it affords a good chance to emphasize *PHRASING*
   - B. A QUARTER NOTE at the end of a phrase should be *SHORT!*
   - C. HAND POSITIONS IN THE 2 PREVIOUS TUNES ARE FAIRLY OBVIOUS BUT ALL TUNES SHOULD BE TAUGHT BY *HAND POSITIONS* PROFESSIONALS PLAY BY HAND POSITIONS

"MY BONNIE"

1 MY BONNIE (Page 36)
   - A. A troublesome tune *EXCEPT WHEN TAUGHT BY HAND POSITIONS*
     a. Hand position of the first 12 measures: C D E F G A
     1 2 3 4 5
     Second finger is responsible for 2 keys, "D" and "E"
   - B. The rest of the piece is simple to every student

"NO PLACE LIKE HOME"

1. NO PLACE LIKE HOME (Page 36)
   - A. THE HAND POSITION OF THE *ENTIRE PIECE*: C D E F G A B
     1 2 3 4 5

"OLD MACDONALD"

1 OLD MACDONALD (Page 40)
   - A. HAND POSITION OF THE ENTIRE PIECE IS THE SAME AS "NO PLACE LIKE HOME"
   - B. EMPHASIZE REST VALUES. Plenty of supplementary drill available in "Reading, Writing, Rhythm"

"THE CAN CAN"

1. THE CAN CAN (Page 42).
   - A. EMPHASIZE THE SCALE and the fact that a SCALE *is TUNEFUL*. Play a scale descending. It sounds like "Joy to the World"!
   - B. HAND POSITION: ALL IN "BATTER-UP" POSITION except for the 'Scale Measures' and the 4th and 12th measure which are in the "INJUN SONG" POSITION

"VEGETABLES ON PARADE"

1. VEGETABLES ON PARADE (Page 44)
   - A. HAND POSITION: C D E F G A B C
     1 2 3 4 5
     Thumb must be responsible for two keys, "E" and "F"
   - B. In the following books students must be taught to figure hand positions for themselves if they have not already established the habit at this point

KENNETH JENKINS
dba:
Success
KENNETH JENKINS
KENNETH JENKINS
KENNETH JENKINS

Side One:

Twelve Ways to Success *(Paul Fox)*, **Carlos** *(Kenneth Jenkins)*, **Teddy Bear** *(Kenneth Jenkins)*, **Samba Dis, Samba Dat** *(Kenneth Jenkins)*, **Ballade** *(Kenneth Jenkins)*

Side Two:

What You Feel *(Paul Fox)*, **The Dreamer** *(Paul Fox)*, **Brighter Day** *(Kenneth Jenkins)*, **Fine Time Fo' Dis** *(Paul Fox)*.

Musicians: Kenneth Jenkins – *Bass, Leader,* **Paul Fox** – *Keyboards,* **Steve Keller** – *Sax,* **Joe Villa** – *Guitar,* **Carlos Alvarez** – *Percussion,* **Jim Zimmerman** – *Drums,* **Chase Sandborn** – *Trumpet,* **Marc Isham** – *Trumpet,* **Jim Grantham** – *Sax,* **Michael Barsimento** – *Drums,* **Ed Neumeister** – *Trombone,* **Susan Soderbergh** – *French Horn,* **Deborah Mendelsohn** – *Vocals.*

Recorded in San Francisco at: Bear West Studios – Jackson Schwartz, engineer and at Perennial Sound Studios – Hillel Resner, engineer.

Produced by Kenneth Jenkins, Paul Fox

Thanks to: Barbara Whipperman, Ruth Mendelsohn, Steve Cohen, Rhesa Jenkins, Chuck Bond, Kurt Mendelsohn for financial help, to My Wife and all the musicians for support and guidance and thanks to John Coltrane for Musical Inspiration, Spiritual Guidance and to Marc Bailin

Album Design: **Rita Mandelman, Kenneth Jenkins** *Photography:* **Rita Mandelman**

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RCA
CAS-2311

CAMDEN
STEREO

THE HEARTACHES

They Don't Make Love Like They Used To
Flattery Will Get You Everywhere
Where Love Used to Live
Mule Skinner Blues
My Woman's Good to Me
Stand by Your Man
Wichita Lineman
Plastic Saddle
Country Girl
Yours Love

Wichita Lineman

and Other Country Hits

CAMDEN STEREO RECORDS may be played on any modern phonograph with a lightweight tone arm. You will hear excellent sound reproduction on a mono player and full stereo sound on a stereo player.

Stereo CAS-2311
"WICHITA LINEMAN" AND OTHER COUNTRY HITS
The Heartaches
Produced by Danny Davis
and Ethel Gabriel

SIDE 1	SIDE 2
Wichita Lineman (ASCAP 2:48)	**Plastic Saddle** (BMI 2:11)
Yours Love (BMI 3:00)	**My Woman's Good to Me** (BMI 2:55)
Flattery Will Get You Everywhere (BMI 2:25)	**They Don't Make Love Like They Used To** (BMI 2:57)
Country Girl (BMI 3:22)	**Where Love Used to Live** (BMI 3:07)
Stand by Your Man (BMI 2:30)	**Mule Skinner Blues** (BMI 1:50)

Recorded in RCA's "Nashville Sound" Studio, Nashville, Tennessee
Recording Engineer: Tom Pick

These days it's pretty much the rule of the star singer that good "backup" bands should be heard and not really seen. So when a band is so good that it is brought up front to stage center with the encouragement of the star herself, it *is* news.

The band of top country singer Dottie West is a group of five boys called The Heartaches. Wherever Dottie goes in her crowded personal-appearance schedule, the band is sure to go. The Heartaches are a tight and well-coordinated ensemble, yet each musician is a master performer in his own right. This is a group that swings—the members are "in touch" and tuned in. The result is a fine moving and grooving sound in the best country instrumental tradition.

The selections here are recent top country-music hits. The title tune is Glen Campbell's big hit *Wichita Lineman.* Tammy Wynette's No. 1 country smash, *Stand by Your Man,* is given The Heartaches' soul treatment as are two of Dave Houston's recent hits, *My Woman's Good to Me* and *Where Love Used to Live.*

Dolly Parton and Porter Wagoner continued their unbroken string of duet hits with a song that also hit the charts by Waylon Jennings, *Yours Love.* It's given a fine reading here by The Heartaches as is one of Eddy Arnold's big songs, *They Don't Make Love Like They Used To.* With a nod to the "boss," the group plays a top Dottie West composition, *Country Girl.*

Mule Skinner Blues got impressive radio play as recorded by the Nashville Brass. The Heartaches put their own imprint on it and also on Lynn Anderson's *Flattery Will Get You Everywhere.*

Listen especially for the "talking line" by the steel guitar in *Plastic Saddle,* a country chart hit by Nat Stuckey.

With this first bright album The Heartaches move up into the limelight as a stellar attraction. Look for more!

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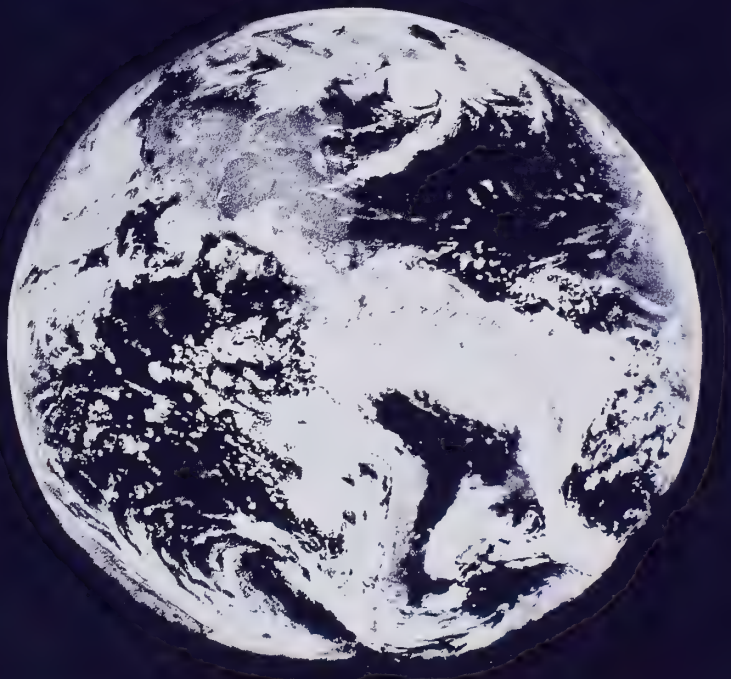
Michael Stanwood

Bruce Bowers

Fingers Akimbo

Courtowns and Other Planets



BISCUIT CITY BC1319

BISCUIT
CITY
BC1319

It was during the 14th century, as terran time is reckoned, that the troubadour emerged. Here was a poet-musician, an artist, who painted a picture not with brush and oil, but with the chromatic definition and lyrics of his song. The troubadour imparted to each ballad its own character, storing a portion of the original energy for re-creation at another place and another time.

Through the fabric of the centuries the troubadour wandered. He wove his images drawing from the aura surrounding adventures, aspirations, legends and loves. Some who listened were haunted for he conjured a feeling of another life, just beyond memory, with his melody. Still others saw visions of that which is to come issuing from his tales of what had been. All, however, agreed that this troubadour fellow was good for the soul.

One day the troubadour disappeared. Those Who Listen said they had heard news of him, but no one seemed to know for certain just where he could be found.

So it was that the troubadour lay shrouded in mystery until the latter portion of the 20th century. It was then that a most unpredictable thing occurred. Rumor started circulating that the troubadour had returned. Those Who Listen were skeptical, but hopeful. "Why would the troubadour call himself 'Fingers Akimbo' they asked?" "Just listen," said one of the initiated, and the troubadour began.

With open ears and warm hearts they asked for the light and playful. In ALBERT'S SONG he assured them that there is a zoo in Kansas and that the ABU DHABI MAN approves of dune dancing.

"Next something magical," they said. The troubadour smiled, "the best ol' time you're ever gonna have is a DING DONG HOWDY and an 'abra-ka-dab'."

A murmur spread through Those Who Listen. "It is him; ask him for something dark and powerful like an approaching storm." The troubadour flowed into ADAMS STREET EVE.

"Now something to return us to past lives." He tuned for a moment and OVER THE WATERFALL carried them to Ireland and GHOSTVAGENS IN THE SKY to an indefineable when and where.

One of Those Who Listen spoke softly. Her eyes were moist and they glistened, concealing a special secret. "Ask him of the BUTTONWILLOW." Then, as it happened a long, long time ago, the troubadour's song touched them all in the same instant. . . .

> *Earth, exhausted of all its resources, had become a dying planet. A group of her people sought a new world. After hundreds of years of space travel in cryonic sleep they found a small, beautiful planet with a warm red glow. They named it Junehour, for it was always like the month of June.*
>
> *On Junehour, near a quiet winding river, grew fern-like plants the size of poplars. Their scroll-like curlicues and uniform spacing created the image of great beautiful buttons; hence the name Buttonwillow and Buttonwillow River.*
>
> *The millenia passed and the people, nurtured by the peaceand beauty of Junehour, longed to return to their restored homeland. They planned their return and named their starship the Buttonwillow, their silver river flowing home . . . .**

"These Fingers Akimbo, are they like us?" "Oh yes indeed, they are." "They are a part of Those Who Listen." "It is going to take a bit of getting used to, calling the troubadour Bruce and Michael." "Not really – and at least he's back."

It was during the 20th century, as terran time is reckoned, that the galactic troubadour emerged . . . .

Gary Christiansen

The Musicians

Ty

John

Pete

Bruce

Michael

Charles

Scott

Duane

The Program

Side One

ALBERT'S SONG (A. Greenberg) ASCAP. Michael, autoharp and vocal; Bruce, acoustic violin; Dwayne Webster, bass.

GHOSTVAGENS IN THE SKY (J. Gilkinson and D. Haywood) BMI. Michael, autoharp; Bruce, acoustic and electric violin; Dwayne Webster, bass; Charles Sawtelle, banjo. ("Anything worth doing is worth doing to excess" – M.S. and B.B.)

ADAMS STREET EVE (M. Stanwood) ASCAP. Michael, rhythm guitar and vocal; Bruce, electric violin; Peter Wasner, piano; Scott Bennett, lead acoustic guitar; John Starrett, bass.

ABU DHABI MAN (M. Stanwood) ASCAP. Michael, rhythm acoustic guitar and vocal; Bruce, acoustic and electric flute; Peter Wasner, electric Rhodes piano; Scott Bennett, electric guitar; John Starrett, bass; Ty Atherholt and The Desert Sweepers, backup vocals.

INFLUENZA (B. Bowers) ASCAP. Bruce, acoustic violin and mandolin; Michael, autoharp; Charles Sawtelle, guitar and banjo; Dwayne Webster, bass.

Side Two

DING DONG HOWDY (D. Haywood) BMI. Michael, autoharp and vocal; Bruce, acoustic violin and harmony vocal; Dwayne Webster, bass.

OVER THE WATERFALL (Traditional, arr. Fingers Akimbo) ASCAP. Bruce, mandolin and mando-cello; Michael, autoharp.

THE BUTTONWILLOW (C. Siegel and J. L. Stanley) BMI & **PASSAGE** (B. Bowers and M. Stanwood) ASCAP. Michael, autoharp and vocal; Bruce, electric violin; Peter Wasner, piano; John Starrett, bass.

All selections: Akimbo Music ASCAP except: "Ding Dong Howdy" and Ghostvagens in the Sky" which are Blatz Music BMI and "The Buttonwillow" which is Buttonwillow Music BMI.

*From a story by Corky Siegel and James Lee Stanley.

Executive Producers: Jim Ransom & Laura Benson; Recordings Produced By: Fingers Akimbo; Engineered and Recorded By: Ty Atherholt; Musician Photographs By: Laura Benson; Cover Design: Jim Ransom; Cover Layout: Allen Ransom; Production Assistant: Carol Binder. Recorded during October and November 1977 at Biscuit City Sound Recording Studios. Front Cover photographed at The National Center for Atmospheric Research, Boulder, Colorado.
This record album is a product of: Biscuit City Records, A division of Biscuit City Enterprises, Inc., 1106 East 17th Avenue, Denver, Colorado 80218

Other Biscuit City albums available: BC1301 Colorado Folk; BC1302 Colorado Folk II; BC1303 Jim Ransom - "Just Come Along For The Ride"; BC1304 Dan McCrimmon - "Dreams, Lies and Whispers"; BC1305 City Limits Bluegrass Band - "Hello City Limits" ; BC1306 Randy Handley - "Keepsake"; BC1307 Jim Ransom - "The Escape of J.D. Mackenzie and Other Songs"; BC1308 The Dayhills - "Mom's Favorite 2 Irish Music in America"; BC1309 City Limits Bluegrass Band - "Live At The Oxford Hotel"; BC1310 Grubstake - "Grubstake"; BC1311 Dino Arthur - "The Open Boat"; BC1312 Jim Ransom - "Ransom Notes"; BC1313 Dan Sadowsky & The Ophelia Swing Band - "Swing Tunes of the 30's & 40's"; BC1314 Pacific Rim Dulcimer Project; BC1315 The Sunday River Bluegrass Show - "You Can Dress 'Em Up But You Can't Take 'Em Out"; BC1316 Dan McCrimmon - "New Road"; BC1317 Tim O'Brien - "Guess Who's In Town"; BC1318 The Dayhills Irish Band - "The Dear Little Isle". Available most everywhere fine Folk and Bluegrass records are sold, or by mail. Send stamp for catalogue.

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Simulated STEREO

JEWEL LPS 5013

FRANK FROST

In 1966, a little blues band from Northwest Mississippi made a trip to Nashville to do a session for Jewel Records. They had recorded only once before, and that LP (for Phillips International Records) stayed in circulation only a short while. Their names weren't well-known, except perhaps to patrons of the local clubs and juke joints around Clarksdale, Lula, Tunica, and Moon Lake. But that 1966 session resulted in some of the finest blues records produced in the South since the days when blues discs were heavy and fragile and spun at 78 revolutions per minute.

That band was led by a then-30-year-old singer from Lula named Frank Frost. Frank played guitar and harmonica as well, backed by drummer Sam Carr, lead guitarist-Jack Johnson, Harmonicist Arthur (or Oscar, as Frank calls him) Williams, and studio bassist Chip Young. Three tough, driving singles were released from the session, and though they were aimed largely at the Southern U.S. market, they also earned acclaim overseas and were recently reissued on an LP in England. And now, thanks to the Jewel American Folklore Series, Frank finally has an LP available in the U.S. This record features seven previously unissued 1966 tunes, along with "Pocket Full Of Money", "Things You Do", "Ride With Your Daddy Tonight", and "My Back Scratcher" which all appeared on singles in the late 60's.

Frank Frost's first professional blues experience came in St. Louis, where he had moved from his native Arkansas in 1951. In St. Louis, he learned harmonica from the late Sonny Boy Williamson No. 2 (Rice Miller), played guitar for Sonny Boy as well, and often sat in with harpist Willie Foster. He soon teamed up with Sam Carr, and the two moved to Lula in 1960. Since then, they've worked together regularly throughout the area, with their own band and with Sam's father, the late Robert Nighthawk, with Sonny Boy on KFFA Radio in Helena, Arkansas, and with touring big-name acts like Albert King, B.B. King, Little Milton, Ted Taylor, and Johnnie Taylor who came through Clarksdale or other nearby towns. Frank has also played country and western rock and roll behind Carl Perkins and Conway Twitty, and has taken up organ, too.

Frank now works a regular day job in Lula and plays his blues at night and on weekends. He and his group appeared in Ann Arbor, Michigan, 1971, but without an available LP or a current single, they haven't been able to really establish themselves nationally or internationally. Hopefully, that will change with the release of this LP, and someday soon, audiences across the U.S. and in Europe may be able to enjoy and appreciate the sounds of Frank Frost's solid, funky blues, just as his neighbors in Mississippi have done for years.

Jim O'Neal

SIDE ONE:

1. GOT MY MOJO WORKING (Morganfield) Arc (BMI) — 2:50
2. MY BACK SCRATCHER (Frost-Young) Su Ma & Hillsboro (BMI) — 2:35
3. FEEL GOOD BABE (Frost) Su Ma & Hillsboro (BMI) — 2:30
4. THINGS YOU DO (Frost) Su Ma & Hillsboro (BMI) — 2:30
5. POCKET FULL OF MONEY (Frost) Su Ma & Hillsboro (BMI) — 2:20
6. RIDE WITH YOUR DADDY TONIGHT (Stanley) Lenny (ASCAP) — 2:35

SIDE TWO:

1. JANIE ON MY MIND (Fountain) Polyday (BMI) — 3:20
2. NEVER LEAVE ME AT HOME (Frost) Su Ma & Hillsboro (BMI) — 2.22
3. DIDN'T MEAN NO HARM (Frost) Su Ma & Hillsboro (BMI) — 3:58
4. PRETTY BABY (Franklin) Polyday (BMI) — 2:15
5. FIVE LONG YEARS (Boyd) Frederick Music (BMI) — 3:35

THIS ALBUM ALSO AVAILABLE ON 8 TRACK TAPE

CO-ORDINATOR - DON LOGAN
PRODUCED BY SCOTTY MOORE

LINER NOTES BY JIM O'NEAL
COVER DRAWING BY CYN RODRIGUES

JEWEL RECORDS

728 TEXAS, SHREVEPORT, LOUISIANA 71163 U.S.A.

Jewel LPS 5005 — John Lee Hooker - I Feel Good

Jewel LPS 5002 — Lightnin' Hopkins - Great Electric Show and Dance

Jewel LPS 5008 — Little Joe Blue - Southern Country Boy

Jewel LPS 5009 — Lowell Fulson - I've Got The Blues

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Jewel LPS 5006 — Charles Brown - Blues 'N' Brown

Jewel LPS 5000 — Lightnin' Hopkins - Blue Lightnin'

Jewel LPS 5004 — Memphis Slim - Born With The Blues

Jewel LPS 5011 — The Meek Roosevelt Sykes

Jewel LPS 5003 — Lowell Fulson - In A Heavy Bag

Jewel LPS 5001 — Lightnin' Hopkins - Talking Some Sense

E/SE-4362

MGM RECORDS

THE VERY SPECIAL WORLD OF LEE HAZLEWOOD

Lee Hazlewood Singing His Own Compositions

Side One

1. For One Moment 2:36
2. When A Fool Loves A Fool 2:08
3. Not The Lovin' Kind 2:50
4. Your Sweet Love 4:06
5. Sand 3:35*

Side Two

1. My Autumn's Done Come 4:03
2. These Boots Are Made For Walkin' 3:09
3. I Move Around 3:04
4. So Long, Babe 2:50
5. Bugles In The Afternoon 3:10
6. My Baby Cried All Night Long 3:13

All compositions ASCAP
Arranged by BILLY STRANGE
Produced by
Lee Hazlewood Productions
*A special note of thanks to Miss Suze Jane Hokum for her help on *Sand*. L.H.
Director of Engineering: Val Valentin

The rugged looking fella on the cover of this album has asked us not to spend too much time on liner notes. "Let the people hear the music," he says.

Before we let you sit back and listen, however, the pencil pushers at MGM feel obliged to earn their keep; we're going to tell you something about Lee Hazlewood and his album whether he likes it or not. He'll hate us for it, but then no one likes pencil pushers anyway.

This is Lee's first vocal album for MGM. He sings 11 songs of his own creation. Three of the songs have become hits for current pop artists: *These Boots Are Made For Walkin'* and *So Long, Babe* for Nancy Sinatra, and *Not The Lovin' Kind* for Dino, Desi and Billy. He's also written or produced a raft of hits for other artists over the years, hits like *Houston* for Dean Martin. But these notes are supposed to be about Lee himself, so let's cut the credits short and talk about the man.

Lee Hazlewood is an Oklahoman by birth who was reared in Texas. He spent the Second World War serving in the Army and was recalled to duty during the Korean conflict. After his two turns in the Armed Forces, Lee entered an even bloodier battleground, the music business. He became a disc jockey in Phoenix, acquired a significant reputation and then began producing his own records. His first hit was *The Fool* by Sanford Clark for his own Jaimie label. Lee then produced an unprecedented string of 14 hits with Duane Eddy which kicked off with *Movin' And Groovin'*. As a composer or producer or both, Lee has accounted for more than 36 million record sales. "None of 'em," he says with complete and undisturbed candor, "were hits by me as a singer."

This album will change all that. Lee Hazlewood has some very special qualities as a singer. His style has warmth and individuality. And there are great helpings of humor. (Listen to Lee's backstage version of *Boots* and you'll hear what we mean.) In addition to humor, Lee has a way of reading a lyric that makes an understated word a world of emotion.

In addition to a heavy schedule of record production, composition, talent discovery and recording, Lee makes personal appearances regularly and is also working on both a book and a TV series pilot.

Welcome to the very special world of Lee Hazlewood. A world filled with warmth, humor, artistry and understanding. A world of very special gifts provided by a very special person.

Notes by *Pencil Pusher J-431M*

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

Side one

PRIMROSE HILL
RING OF STRING
ONLY A FOOL
WHY?
BOSSA NOVA
TEARS IN MY EYES
IF I THOUGHT YOU'D EVER
CHANGE YOUR MIND

Side two

PROMISE OF SOMETHING NEW
ONCE THERE WAS YOU
PART OF YESTERDAY
I'LL NEVER FORGET
RUN THE LENGTH OF YOUR WILDNESS
I LOVE YOU

The Tony Rice Unit
Acoustics

SIDE ONE

1. **GASOLOGY** — (A. Rice) 5:15
   Tony Rice *guitar*
   Sam Bush *mandolin*
   Richard Greene *violin*
   Todd Phillips *bass*
2. **BLUES FOR PARADISE** — (A. Rice) 3:43
   Tony Rice *guitar*
   Sam Bush *violin*
   David Grisman *mandolin*
   Todd Phillips *bass*
3. **OLD GRAY COAT** — (A. Rice) 3:52
   Tony Rice *guitar*
   Sam Bush *mandolin*
   Richard Greene *violin*
   Todd Phillips *bass*
4. **FOUR ON SIX** — (W. Montgomery) 3:39
   Tony Rice *guitar*
   Richard Greene *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*

SIDE TWO

1. **SO MUCH** — (A. Rice) 5:08
   Tony Rice *guitar*
   Sam Bush *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*
2. **SWING '51** — (A. Rice) 3:09
   Tony Rice *guitar*
   Sam Bush *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*
3. **NEW WALTZ** — (A. Rice & Mike Marshall) 5:07
   Tony Rice *guitar*
   Richard Greene *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*
4. **FAST FLOYD** — (A. Rice) 3:18
   Tony Rice *guitar*
   Sam Bush *violin*
   Mike Marshall *mandolin*
   Todd Phillips *bass*

Listeners who have followed Tony's career and his musical development with the David Grisman Quintet will not be surprised to see this all instrumental jazz album. It was inevitable. For the occasion he has gathered some of the hottest acoustic musicians alive to interpret his music and if the energy from these sessions could be harnessed, it could light New York City for a year!

These tunes were written over a period of three years and included here is his first, *Swing '51*, which fans will recognize from the first DGQ album. It is repeated here at a tempo more suitable to Tony's taste. The most recent piece, *So Much*, was completed just a few days before recording began and demonstrates, as much as any tune here, Tony's astounding ability to merge unconventional chord patterns and times into logical, melodic phrases. *Gasology* and *Fast Floyd* are uptempo pieces that allow the musicians plenty of room to explore exciting rhythmic variations while *Blues for Paradise* and *New Waltz* slow the tempo to a warm, soulful pace. On the latter Tony demonstrates that he can squeeze more sustain out of a steel-string acoustic guitar than would seem humanly possible. Wes Mongomery's *Four on Six* and John Carlini's arrangement of *Old Gray Coat*, like the rest of the music presented here, show not a note is out of place as delicious harmonies and rhythmic patterns throb with precision and intensity.

Richard Greene and David Grisman have provided a context for this kind of acoustic music and Tony Rice has taken it to the next logical step, "Acoustics."

Recorded at 1750 Arch Studio, Berkeley, California — January, 1979
Engineered by Bill Wolf
Mastered at Artisan Sound Recorders, Hollywood, California
Mastered by Bill Wolf & Bob MacLeod
Produced by Anthony Rice for *Spacegrass* Productions
Guitars — C.F. Martin, Ovation, Santa Cruz Guitar Company
David Grisman courtesy of A&M Records
Sam Bush courtesy of Flying Fish Records
Photographs & notes by Jon Sievert
Album design by Ted Sharpe, Tony Rice & John Sievert
Special thanks to: Clarence White, David Grisman, Craig Miller, Tom Diamant, Jeff Alexson, Tom Bradshaw, John Carlini, Niels-Henning Orsted Pederson, Jon Sievert, Staff at Frets Magazine, Dick Hoover & Bruce Ross.

kaleidoscope records
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Distributed by Flying Fish Records, Chicago, IL

RICHARD GREENE is a brilliant violinist whose talents have been somewhat buried in Los Angeles session work in the last few years. Connoisseurs, however, will recall his superb work as a member of Bill Monroe's Bluegrass Boys and later with Seatrain. Additionally he was the violinist in the Great American Music Band, a predecessor of the David Grisman Quintet. He has produced his own solo album and once again shows his considerable skill with his playing on this album.

SAM BUSH has been a musical ally of Tony's for almost ten years. For the past few years Sam has dedicated his instrumental and vocal skills primarily to the growth of the New Grass Revival, an influential band blending elements of bluegrass and rock. His versatility, humor and warmth has also made him an in-demand session player and he has appeared on albums by Doc Watson, Dolly Parton, Crystal Gayle, Vassar Clements, Norman Blake, John Hartford and John Prine.

TODD PHILLIPS is also a longtime musical associate of Tony's. He is the only other musician besides Tony to appear on every cut, primarily because he is one of the few available bass players that can satisfy Tony's devotion to perfect timing. Originally a bassist, he has been both a mandolinist and bassist with the David Grisman Quintet for the past four years and still finds time to design and build mandolins.

MIKE MARSHALL, at only age 21, is already an instrumental monster. Originally from Florida, he literally turned up at Tony's door one day with his mandolin in hand. Within a week he was recording with Tony, David Grisman and Stephane Grappelli for the "King Of The Gypsies" film score. He is now second mandolinist with the David Grisman Quintet and most recently became one of the world's leading practitioners of the 10-string mandolin when he had one built for him by John Monteleone.

L. to R., Todd Phillips, Sam Bush, David Grisman, Tony Rice

L. to R., Sam Bush, Tony Rice, Richard Greene, Todd Phillips

L. to R., Sam Bush, Tony Rice, Mike Marshall, Todd Phillips

L. to R., Mike Marshall, Tony Rice, Richard Greene, Todd Phillips

TONY RICE has been an influential force in guitar styles since his early career with J.D. Crowe and The New South. His reputation has grown to almost legendary proportions since then. His recent innovative playing in acoustic jazz has established him as an equally masterful jazz guitarist. He has composed many original and complex jazz tunes and contributed his own brand of guitar genius to other musicians as well, most notably The David Grisman Quintet. This album of almost all of Tony's original compositions is his first all instrumental album and marks a new high in Tony's development and a new standard of excellence in acoustic jazz guitar.

Sam Parsons

Side A
1. God's Alive In Arizona
2. Let The Good Times Roll
3. Down The Lonesome Side Of The Road (Sam Parsons & Pat Moran)
4. Funeral Bouquet
5. Kansas Highway

Side B
1. Sunshine
2. (See Me) One Last Time
3. Momma's On The Left Bank
4. My Cher (Anniversary Song)
5. Alone

All songs written by Sam Parsons, except band #3 Side A

Produced By Bob Monaco
Strings Arranged By Jimmie Haskell
Direction: Turntable Management
Burt Alexander
Marshall Reznick

Special Thanks To:
Jerry Teifer
Hal Yoergler
Jimmie Haskell
Ben Benay
Howard Gale

Recorded At Quantum Audio
Torrance, Cal.

Chief Engineer: Don Sciarrotta
Asst. Engineer: Scott Spain

Re-Mixed At ABC Recording Studios, Inc.
Re-Mix Engineer: Jimmy Lockert
Mastered By Vic Zaslav
ABC Recording Studios, Inc.

Musicians:
Dennis Belfield—Bass
Ron Stockert—Piano
Sam Parsons—Acoustic Guitar
Jimmie Haskell—Moog Synthesizer
Mickey McMeel—Drums & Percussion
Andre Fisher—Drums
Ben Benay—Acoustic Guitar, Slide Guitar, Electric Guitar
Steve Learned—Electric Guitar
"Sneaky" Pete Kleinow—Steel Guitar
Lea Potts—Woodwinds

Background Vocals:
Brooks Hunnicutt
Brenda Gordon
Tish Coulter

"Sunshine" Is Dedicated To
Tom & Jill Gould

I Dedicate This Album To My Lady, Cher.
Sam

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LARRY CORYELL

STANDING OVATION

SOLO

AN 3024

LARRY CORYELL

STANDING OVATION

SOLO

Side 1

DISCOTEXAS
(Coryell)

EXCERPT FROM "A LARK DESCENDING"
BY VAUGHAN WILLIAMS
(Vaughan Williams, Coryell)

RAVEL
(Coryell)

WONDERFUL WOLFGANG
(Coryell)

PIANO IMPROVISATION
(Coryell)

Side 2

SWEET SHUFFLE
(Coryell)

MOON
(Coryell)

PARK IT WHERE YOU WANT IT
(Coryell)

SPIRITUAL DANCE
(L. Subramaniam)

LARRY CORYELL:
6-string Ovation
12-string Ovation
Steinway-Flugel

"Spiritual Dance"
featuring
Dr. L. Subramaniam:
Violin/Tambura

PRODUCED BY LARRY CORYELL
SERIES DIRECTOR: STEVE BACKER

Recorded from March 8th
to March 11th, 1978
Recording and Mixing:
Zukerfabrik ("Sugarfactory")
Sound Studios, Stuttgart
Rainer "Gibbs" Platen
and Wolfgang Dauner
All songs © 1978
Coryell Publishing Co. (BMI)

Overdubbing:
Brüggemann Soundstudios,
Frankfurt/Main

Art Direction and Photography:
Frieder Grindler

CHAKRA Productions
6 Watch Hill Road
Westport, Conn. 06880

Rob Light-Agent, ICM
40 West 57th Street
New York, N.Y. 10019

This album is dedicated to
the memory of Bill Evans.

MOOD RECORDS
DER MUSIKER

ARISTA

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NOVUS

THE LORD'S PRAYER

Performed by the Sisters and Brothers

LET IT BE • GIVE THANKS UNTO THE LORD (PSALM 136)
JOSHUA FIT THE BATTLE OF JERICHO • WAYFARING STRANGER
PUT YOUR HAND IN THE HAND • SPIRIT IN THE SKY
SWING LOW, SWEET CHARIOT • MY SWEET LORD
HE'S GOT THE WHOLE WORLD IN HIS HANDS

You Don't Have To Be Religious . . .

The Lord's Prayer . . . a best selling record? Yes, indeed, and a record breaker at that, selling more than a quarter million copies in just three days!

Your own ears will quickly tell you why. And no matter what your personal beliefs may be, you're going to be very pleasantly surprised by what you hear. For this is the delightful "rock" arrangement of the sacred 2,000-year old prayer created by Sister Janet Mead. Her arrangement is the one that's been causing all the excitement. Our version by The Sisters And Brothers follows this arrangement religiously.

Sister Janet is an Australian, and her "Rock Masses" performed Down Under have made her very popular. Some insist she has been responsible for a welcome resurgence of religion in her country.

In any case, as you'll discover, this Lord's Prayer is a blessing!

But you don't have to be religious to love this album. This is first and foremost an album of favorite selections, arranged and sung especially for young people.

It's an album you can sing along with . . . or play at bedtime . . . or enjoy all together as a family, anytime. But the messages can be appreciated by everyone. All you really need is a good feeling, for life, and love. And any old reason to enjoy some classic, favorite melodies. So, enjoy.

Peter Pan produces a complete line of children's records. Some of the other Peter Pan records you will enjoy are:

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#8104—Teach the World to Sing
#8106—American Pie
#8107—Joy
#8108—Lion Sleeps Tonight
#8112—Candy Man
#8115—Black and White
#8127—Tom Sawyer

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LPR—5557

Santa

Orlando Contreras

Su Voz y sus Exitos

Cara A

- FRUTO AMARGO.
- NO ME PIDAS.
- PARA BIEN DE LOS DOS.
- HAMBRE DE AMOR.
- PEKINESA.
- MI MAYOR AMBICION.

Cara B

- DIOS ME LIBRE.
- EL MADRUGADOR.
- MISERIA.
- LA VIDA TIENE SU COSA.
- EL ESCAPULARIO.
- MUJER, SUELTA LA REJA.

MR

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Printed by MIC-TONE CORP.

LES-8001 STEREO

REFLECTIONS

Terry Knight and The Pack

FEATURING • ONE MONKEY DON'T STOP NO SHOW • • (I CAN'T GET NO) SATISFACTION • • THIS PRECIOUS TIME • • DIRTY LADY • • •

LE-8001

LES-8001

REFLECTIONS

Terry Knight and The Pack

SIDE 1

ONE MONKEY DON'T STOP NO SHOW
(Tex)—Tree Publishing Co. BMI 2:32

LOVE, LOVE, LOVE, LOVE, LOVE
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:40

COME WITH ME
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:35

GOT TO FIND MY BABY
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:45

THIS PRECIOUS TIME
(Sloan-Barri)—Trousdale Music, Inc. BMI 2:30

ANYBODY'S APPLE TREE
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:30

SIDE 2

THE TRAIN
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:05

DIMESTORE DEBUTANTE
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 4:15

DIRTY LADY
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 3:10

LOVE GODDESS OF THE SUNSET STRIP
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 3:33

FOREVER AND A DAY
(T. Knight)—Cameo-Parkway/Ann Arbor Music BMI 2:58

(I CAN'T GET NO) SATISFACTION
(Jagger-Richards)—Gideon Music BMI 3:50

Recorded at: Audio Recording Studio; Cleveland, Ohio
Cameo-Parkway Recording Studio; Phila., Pa.
Engineered by: Don White; Joe Tarsia
Orchestra arranged and conducted by: Richard Rome
Photography: Mort Mace
Art Director: Douglas Fiske
Produced by: Terry Knight

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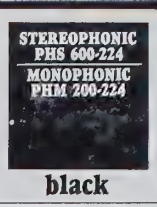

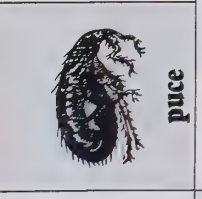

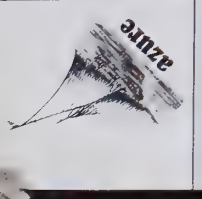

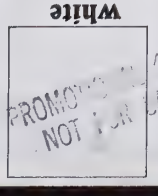

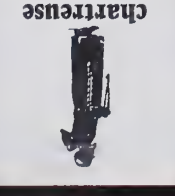

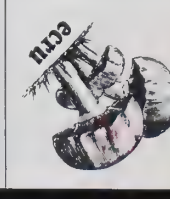

PLAYING DIRECTIONS (if you so desire)

This album consists of 24 Brilliant Colors, each one 90 seconds bright—that you can brilliantly listen to and/or brilliantly play with.

1. materials

1 KEN NORDINE COLORS ALBUM
1 8′ x 28′ Wall, White
8 Sets Fingerpaints comprised of, Olive, Lavender, Burgundy, Yellow, Green, Beige, Maroon, Ecru, Chartreuse, Turquoise, White, Flesh, Azure, Puce, Magenta, Orange, Purple, Muddy, Russet, Amber, Blue, Black, Gold and Crimson

2. number of players

Eight. Colors is most effective when players are four couples who know each other intimately, but games played among families or office staffs are successful.

3. the playing wall

A. Divide wall into 56 2′ squares.

B. Assign each player 7 non-adjacent squares.

C. Each player writes the name of each other player at the top of one of his squares and puts his initials in the lower right hand corner.

4. rules of play

A. Players line up across room from playing wall. Fingerpaints should be open and arranged for play.

B. Put Colors on turntable and set volume at full.

C. Players listen for name of color being played. As soon as color is heard, player seizes matching fingerpaint, dashes to wall, scrawls amount and design of color appropriate to name in each of his seven squares, races to bathroom, washes hands, and returns to starting position ready for next color.

D. Players must not move until color is heard and must be back in starting position before next color begins.

E. Each color plays for 90 seconds.

F. Procedure is repeated until all 24 colors have been played.

G. A thirty second break is allowed while record is turned.

5. scoring

A. When playing is concluded, players inspect color designs appearing under their own names.

B. When inspection is concluded scoring takes care of itself.

6. playing tips

OLIVE is overused.
LAVENDER needs delicate handling.
BURGUNDY moves slowly.
YELLOW works well for paranoia.
GREEN is deceiving.
BEIGE demands caution.
MAROON makes it.
ECRU decisions take time.
CHARTREUSE you use freely.
TURQUOISE takes over.
WHITE is a little off.
FLESH is complicated.
AZURE is narcissistic.
PUCE fills depressions.
MAGENTA makes marvelous nonsense.
ORANGE is good fun in streaks.
PURPLE doesn't mix easily.
MUDDY is hope.
RUSSET always fits in.
AMBER is for the middle.
BLUE can change things.
BLACK is a family problem.
GOLD can be holy.
CRIMSON gets out of control.

7. the staff

A. Ken Nordine, creator of Colors, exists on the fringes of atrophying Twentieth Century perception. He is one of the few adults to realize knowledge means more than squashing reality into superfisticated nonsense. This record strikes an enlightening blow for the forces of actuality.

B. Richard Campbell is the highly talented flute, vibes, marimba, harpsichord, and drum player who adds the musical dimension to this exercise in audio-sight.

C. James C. Cunningham, partial to green, Research Director of Universal Recording Studio in Chicago, controlled the imaginative audio-engineering for the colorful session.

D. Lou Reizner of the "pink cheeks" helped talk the Philips Powers That Be into putting this album out.

E. Dan Czubak, with a good feeling about all color, did the cover design.

F. Bill Idol wrote these instructions, is teaching High School English, and recommends Ken's and Richard's work as the greatest audio-visual aid to imagination since childhood.

ALL SELECTIONS WRITTEN BY KEN NORDINE & DICK CAMPBELL AND PUBLISHED BY MRC MUSIC, INC., BMI
EXCEPT "OLIVE AND CRIMSON" PUBLISHED BY DUNWICH PRODUCTIONS, INC., ASCAP

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ALBUM #1
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Contains the hit tunes.....
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CASBAH SHUFFLE
RAGA ROCK
SITHARMONY
NEW DELHI VICE
INDIA BEAT
SITAR MAGIC
All Compositions ASCAP
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David Harnish: Electric Guitar, Bass, Yamaha DX9, Acoustic Guitar.
Ravi Batish: Vocals.
Cover Photo: Surendra
Computer Re-touch: Gregory MacNicol
Mastering: George Horn, Fantasy
Jackets: Keystone
Pressing: Allied Records
Type: A-1 Typesetting & Graphics
For Catalog Write to
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To My Mom & Dad

ASHWIN BATISH
PRESENTS

SITAR POWER

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Contains the hit tunes.....

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CASBAH SHUFFLE
RAGA ROCK
SITHARMONY
NEW DELHI VICE
INDIA BEAT
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All Compositions ASCAP

Best Wishes.....

Ashwin

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Photo: Surendra
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Design: A-1 Typesetting & Graphics
Printing: Keystone

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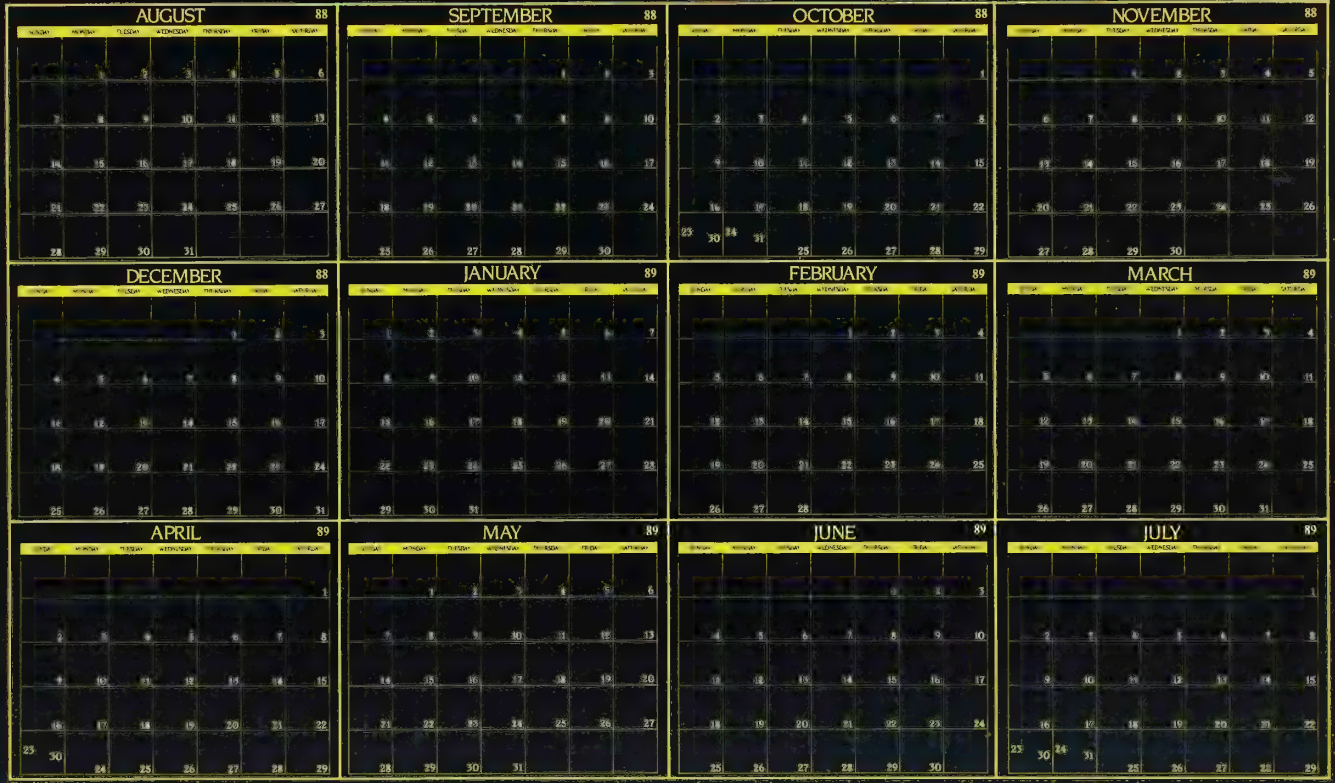

PEOPLE PAST AND PRESENT
MARY QUEEN OF SCOTS

WRITTEN BY LADY ANTONIA FRASER
WITH VIVIEN MERCHANT, OLIVE GREGG, JOHN WESTBROOK
RECORDED IN ASSOCIATION WITH THE NATIONAL PORTRAIT GALLERY, LONDON

SCOTLAND IN THE TIME OF QUEEN MARY

The country to which Mary Queen of Scots returned from France was still medieval in appearance and outlook, despite the recent upheaval of the Reformation. It was a land of lochs – many more than today – and of few trees, the Lowlands particularly suffering a severe lack of timber. As for the Highlands, they were so remote as to make a journey there extraordinarily perilous. Roads were non-existent, wandering beggars – reputedly a fifth of the population – ever prevalent.

Scotland was temporarily suffering from exceptionally cold weather, making a bleak countryside even harsher. Despite areas of rich cultivation – Clydesdale is described as the 'paradise of Scotland' and Tweeddale as 'full of sheep' – there existed an iniquitous system which ensured that all farms and dwellings were frankly mean. Tenants held their land for no more than five years, thus removing all motive for development. Furthermore, towns could not afford proper walls, but were defended by rough stone dykes. Edinburgh was universally admired, but few other towns could be compared with the rest of Europe. There was no communication between one district and another and it has to be confessed that with local loyalties overriding true patriotism, its passionate, even primitive view of kinship and the class structure in its towns Scotland, compared with Italy, France and even England, was a backward country.

In these days of air travel, we must remember that in Mary's time Scotland was a remote corner of the world, literally on the edge of civilisation, difficult and dangerous to reach from Europe. Torn by internal feuds, constantly involved in Border incidents, Scotland had suffered a succession of child monarchs making, for difficult Regencies. This meant that her periods of progress were tragically rare and short. Furthermore, England always tried to treat Scotland as a vassal, thus provoking wars which seriously undermined the economic development of the country.

Yet despite these amazing drawbacks, this was a time when Scotland's development was remarkable, for above all else there was the Reformation. Scotland had only just become Protestant, and though the immediate result of this was to aggravate the political situation, and its legacy includes a fanatical Puritanism felt to this day, John Knox reformed not only religion, he reformed education too. By doing so he made sure that in time Edinburgh could be called, with justice, the Athens of the North. Also the lairds, who held their land direct from the crown, were becoming a political power distinct from the great feudal lords. This, coupled with the democratic structure of the Kirk, was ultimately to transform Scotland.

Even in Mary's time all was not darkness. The Auld Alliance with France ensured some French influence. The nobles, often uneducated, acquired a taste for grandeur and the arts. Nevertheless, as the murder of Rizzio shows, they were violent men, leaders of a country ravaged by religious strife, fighting amongst themselves, clan against clan, town against town.

It was Mary's tragedy that she was brought up in France, already leading the world in elegance, but ruled over a country at the dawn of its civilisation. She would have graced its noon so well.

By Royce Ryton

(Actor, producer and playwright: author of 'The Painted Face' produced at the Berlin Festival in 1964, and 'Holiday in Spala', produced on B.B.C. radio in July 1970. He was also the scriptwriter for 'Charles II', in the People Past and Present Series).

A SHORT READING LIST:

The Tales of a Grandfather by Sir Walter Scott (Black)
Mary, Queen of Scots by Antonia Fraser (Weidenfeld and Nicholson, 1969)
Scotland in the Time of Queen Mary by P. Hume Brown, LL.D. (Methuen, 1904)
The Survival of Scotland by Eric Linklater (Heinemann, 1968)
Mary, Queen of Scots by Eric Linklater (Dobson, 1966)

ACKNOWLEDGEMENT:

The extract from 'Mary, Queen of Scots', from the book by Lady Antonia Fraser, by kind permission of G. Bell & Sons Limited.

The extract from 'Knox's History of the Reformation in Scotland', edited by William Croft-Dickinson, by kind permission of Thomas Nelson & Sons Limited.

Side One

From a letter written by Nicholas White to Sir William Cecil.
Narration.
Letter from the Cardinal of Guise to Mary of Guise, Regent of Scotland.
A contemporary description of Mary's marriage to the Dauphin at Notre Dame in April, 1558.
Letter of Mary, on her wedding day, to her mother in Scotland.
Brantome's description of Mary, from his 'Vie des Dames Illustres.'
Narration.
Mary's verses on the death of her young husband Francis II of France, December 1560. (Trans. by Agnes Strickland.)
Narration.
Mary considering her religion.
From a letter of the English Ambassador in France to Queen Elizabeth I, June 1561.
Mary's first interview with John Knox, from Knox's History.

Side Two

Narration.
Letter of Randolph, English Ambassador in Scotland, May 21st 1565.
From the Memoirs of Sir James Melville.
Narration.
From the Memoirs of Lord Herries.
Narration.
Mary's letter to her Ambassador in Paris, immediately after the death of Darnley at Kirk o'Field, February 10th 1567.
Narration.
Poem addressed by Mary to Queen Elizabeth I.
From Nicholas White's letter to Sir William Cecil, February 1569.
Mary's speech at her trial at Fotheringhay Castle, October 1586, taken from the journal of her physician, Bourgoing.
From an eye-witness account of Mary's execution.

LADY ANTONIA FRASER published in 1969 a major biography of Mary, Queen of Scots, a subject which has always fascinated her. During her researches she studied manuscript and published sources in England, Scotland and France, and visited all the important places with which Mary was connected. She is the eldest daughter of the Countess of Longford (herself a distinguished biographer) and married to the Rt. Hon. Hugh Fraser MP. She writes:

"Mary, Queen of Scots 1542-1587 – one of the most romantic and controversial figures in history, spent a carefree childhood at the court of France, where she married the Dauphin (later Francis II) at the age of fifteen. After his premature death, she returned to Scotland, and ruled there for the next six years. Her troubles came to a head after her second marriage to her cousin Lord Darnley: the mysterious murder of Darnley at Kirk o'Field and Mary's reckless marriage to the chief suspect Bothwell, lead to her deposition and imprisonment by her nobles. Fleeing to England, she appealed to her cousin, Queen Elizabeth I, for help: Elizabeth, aware that Mary was next heiress to the English throne, responded by holding her in a captivity which ended in Mary's execution at Fotheringhay, 19 years later."

The National Portrait Gallery was founded over a century ago in 1856 with the purpose of collecting and displaying portraits of the famous in British history. After a migratory existence the gallery opened on its present site, at the end of Charing Cross Road, in 1896. The collection today offers a unique panorama of five centuries of this island's history from the close of the War of the Roses to the present. Among its greatest treasures figure Holbein's Henry VIII, Gleeneart's Queen Elizabeth I, the 'Chandos' Portrait of Shakespeare, self-portraits of Hogarth, Gainsborough and Reynolds, and Branwell Brontë's compelling icon of his three sisters.

The 'People Past and Present' series was started at the Gallery in October 1968, and has now become a regular part of the Gallery's activities, re-creating in sound some of the famous men and women who are represented in its collection of pictures. Many of these recitals have now been recorded, most of them 'live' in the Gallery during the performance, so that, of course, these records include the audience's reaction and applause: others again have been recorded in the studio. These records are one aspect of the Gallery's new policy of trying to bring the past to life for as wide an audience as possible.

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People Past and Present are arranged at the National Portrait Gallery, London, by John Carroll.

Other records in this series include:—

ZPL 1159: Queen Victoria: with Barbara Leigh-Hunt and Richard Pasco. Written by Elizabeth Longford.
ZPL 1165: Samuel Pepys: with Carleton Hobbs and Robert Spencer. Devised by John Carroll.
ZPL 1166: John Clare: with Patrick Garland and Edward Woodward. Written by Patrick Garland.
ZPL 1167: John Donne: with William Squire, Carleton Hobbs and Robert Spencer. Written by Douglas Cleverdon.

Cover:
The painting of Mary, Queen of Scots on the front cover is by an unknown artist c. 1610, after Nicholas Hilliard (1537-1619), and is reproduced here by courtesy of the National Portrait Gallery, London.

STEREO
ZPL 1161

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STEREO
ZPL 1159

PEOPLE PAST AND PRESENT
QUEEN VICTORIA

Written by Elizabeth Longford
with Barbara Leigh-Hunt
and Richard Pasco.
Recorded in association with the
National Portrait Gallery, London.

QUEEN VICTORIA, 1819-1901

Queen Victoria ruled over two nations—the rich and the poor—and two worlds—one still recognisable by Jane Austen, the other breathing the air of the twentieth century. Her reign was one of increasing wealth, and yet one in which bad drains, evil-smelling rivers and the dreaded typhoid affected the very highest. It was an age of morality and respectability, of vice and brutality; religion was pre-eminent, yet 'mass infidelity' haunted the pious. It was the age of improvement, when railways and the electric telegraph united the kingdoms under Victoria's rule, when sea-side holidays and Saturday afternoon football enriched the lives of her poorer subjects, and when public schools and death duties made their differing impacts on the wealthier classes. One of the most marked improvements, though, was in the status of the monarchy itself. George III and his sons had been held in contempt; Victoria at the end of her reign was almost deified. Her household and family seemed beyond reproach, otherwise the monarchy might not have survived.

The young Queen was nervous, unsure of herself, and heavily reliant on her Whig Prime Minister, Lord Melbourne, but she survived early scandals and rapidly matured as a monarch with the aid of Prince Albert Of Saxe-Coburg whom she married in 1840. With her beloved Albert, she learned to interest herself in politics, to perform those duties required of a constitutional monarch, and to give a high moral tone to the Court. After his death in 1861, she tried to continue his example but in many ways fell short. The moral tone was maintained, but she became less impartial in politics, she withdrew from public life, and gave way to that nervous introspection against which Albert had constantly warned her. Republican feeling mounted in the country, but in the mid-1870s Benjamin Disraeli, the Imperial title of India, and a vigorous Conservative foreign policy revived her interest in public affairs. The Jubilees of 1887 and 1897 marked her final triumph in the eyes of all her peoples.

This was the pageantry. Behind the scenes her influence was considerable but her power was limited—the monarchy had lost the real means to power between 1785 and 1835, and Victoria's reign merely revealed the implications of this. Her power was greatest when the politicians were most divided, and her freedom to influence appointments was severely restricted as well-organised political parties strengthened the hands of politicians in the House of Commons after 1867. Nothing short of necessity would have made her accept Mr. Gladstone as her Prime Minister on four occasions. The Queen was a powerful nuisance, but could not affect any major policy decision which had the support of a ministry backed by the House of Commons. Even in foreign affairs—traditionally of special concern to the monarch—she had little real power, despite her numerous family connections with the royalty of Europe.

The Queen's greatest strength in politics was her realism. Like the House of Lords, she could press her power to its theoretical limits only at the risk of losing it all together. So she wisely relied upon her formidable personality instead. Her greatest strength in the country was her dual image in the public mind as unapproachable Imperial Majesty and domestic middle-class matriarch. Yet for all this she was a Hanoverian, and her reign is now as remote from the present day, as she herself was from the Regency England in which she was born.

Edward Royle (Lecturer in Modern History at Cambridge University, and Fellow of Selwyn College)

A SHORT READING LIST:

A modern, comprehensive review of the whole Victorian Age—and more—is R. K. Webb, **Modern England** (Allen and Unwin, 1969), while G. M. Young, **Portrait of an Age** (2nd ed., Oxford U.P., 1953) is still a first-rate synopsis of Victorian life. The Queen herself has been thoroughly studied in a readable way by Elizabeth Longford, **Victoria R.I.** (Weidenfeld and Nicolson. 1964); other useful biographies are David Cecil, **Melbourne** (Constable, 1965), J. Ridley, **Lord Palmerston** (Constable, 1970), P. Magnus, **Gladstone** (John Murray, 1954), R. Blake, **Disraeli** (Methuen, 1966), and R. Fulford, **The Prince Consort** (Macmillan, 1949). The Queen's role in politics is the subject of F. Hardie, **The Political Influence of Queen Victoria, 1861—1901** (Oxford U.P., 1935), supplemented by his later **The Political Influence of the British Monarchy, 1868-1952** (Batsford, 1970). Documentary sources are given in **Victoria R.I.**; to these should be added W. Bagehot, **The English Constitution** (1867; ed. R. H. S. Crossman, Fontana, 1963), and the extracts in H. J. Hanham, **The Nineteenth Century Constitution** (Cambridge U.P., 1969).

ACKNOWLEDGEMENTS:—

Certain items are taken from the following:

'Victoria R.I.' by Elizabeth Longford (published by Weidenfeld & Nicolson);
'Dearest Child' by Roger Fulford (published by Evans Bros.);
'Dear and Honoured Lady' Letters of Queen Victoria and Lord Tennyson, by Hope Dyson and Sir Charles Tennyson (published Macmillan);
'The Queen and Mr. Gladstone' by Philip Guedella (published by Hodder & Stoughton).

The COUNTESS OF LONGFORD'S detailed and vivid volume *Victoria R.I.* has rightly been acclaimed the best and most authoritative biography of Queen Victoria to appear in our time. Her script for the National Portrait Gallery series brilliantly encompasses the entire reign in only forty minutes, providing an excellent miniature to set against the full scale portrait presented in her book. She writes:—

"Queen Victoria gave her name to an era and a quality of life. "Victorian" still says something to us. Perhaps something severe, smug, stuffy; or grandiose and opulent. We see an imperial widow descending from Mrs. Grundy and the Queen of the Fairies, but wearing jet instead of spangles. This record will show how incomplete those impressions really are.

An intensely emotional girl, Victoria learnt dignity and self-control the hard way. Underneath there was a passionate lover, an often bemused mother, and the makings of a universal great-grandmother. Her aquamarine eyes looked sharply out from the mazes of family life at the vaster maze of Victorian politics. Two Prime Ministers and a gillie seemed to her perfection; Mr. Gladstone detestable. She was advanced over race, reactionary over women. Having both endangered and greatly enhanced the Monarchy, she remained utterly human and entirely a queen."

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'People Past and Present' is arranged at the National Portrait Gallery, London by John Carroll.

Other records in the series include:—
ZPL 1158: 'The Duke of Wellington' with Robert Harris, Jeremy Clyde and Rachel Kempson, written by Elizabeth Longford.
ZPL 1161: 'Mary Queen of Scots' with Oliva Gregg, Vivien Merchant and John Westbrook, written by Antonia Fraser.
ZPL 1162: 'Mrs. Pankhurst': a reminiscence by Sybil Thorndike.
ZPL 1164: 'Thomas Hardy' with Jill Balcon, C. Day Lewis and Gabriel Woolf, written by John Carroll.

Cover:
A portrait of Queen Victoria by Bertha Müller, 1900, after H. von Angell, 1899, and reproduced here by kind permission of the National Portrait Gallery, London.

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the GAUCHOS

featuring

JIM DOVAL

ABC-PARAMOUNT
Full Color Fidelity

ABC 506

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MONO—ABC-506
STEREO—ABCS-506

THE GAUCHOS

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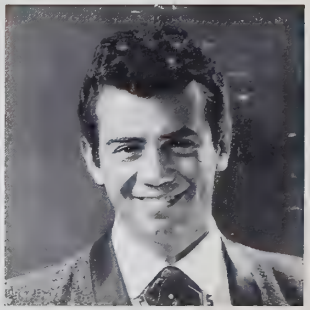
JIM DOVAL



About The Album

This is the first album by Jim Doval and The Gauchos. It was recorded "live" at The Party, a night club in Fresno, California. As always with Jim Doval and The Gauchos, the club was packed the night of this recording—and I mean jammed! People who see this group once always come back for more. Jim and the boys don't just entertain—they turn you on!

The first day I met Jim Doval at Radio K.Y.N.O., all he asked was to be given a chance. He's had his chance and he's done the rest. I've watched Jim and The Gauchos since the time when no one would listen to them, to the time people lined up around the block to get in the club . . . and this has all happened within a short time. Jim Doval and The Gauchos are on their way, and with this album, you're in on the ground floor.

Remember these boys—they're gonna be around!

BILL DRAKE

Bill Drake is Vice President, Programming, Radio K.Y.N.O., Fresno, California; and Operations Director of Radio K.G.B., San Diego, and Radio K.S.T.N., Stockton, California.

About Jim Doval and The Gauchos

JIM DOVAL, 23, is the leader and vocalist. Jim is a versatile musician, playing the organ, harmonica, guitar, fluegelhorn, and various rhythm instruments. His spare-time pursuits are painting, art, miniature models and dancing.

JOE SILVA, 23, plays bass guitar. He also doubles on flute, saxophone and guitar. He enjoys drawing and all types of sports.

MARTY MURILLY, 23, is the drummer, and likes singing, dancing and literature.

AL LOPEZ, 20, the youngest of the group, plays saxophone, flute, bass and rhythm instruments. Al is a football and dancing enthusiast.

AL HERNANDEZ, 22, plays guitar, and likes sports and fast-moving cars.

KELLY SMITH, 21, is a drummer, and enjoys electronics and swimming.

The versatility of the group enables them to exchange instruments, depending on the mood of the number. They excel in all types of music from the deepest blues to rock 'n' roll; from Latin tempos to jazz. Their vast range of talent draws supper club audiences as well as teenagers.

SIDE ONE

1.	**LA BAMBA** (Jim Doval) (Versil Music—ASCAP)	3:19
2.	**C'MON AND SWIM** (Stewart-Coman) (Taracrest Music—ASCAP)	3:19
3.	**ANNIE YA YA** (Jim Doval) (Versil Music—ASCAP)	2:47
4.	**OUT OF SIGHT** (Ted Wright) (Try Me Music BMI)	2:39
5.	**I'M A MAN** (Jim Doval) (Versil Music—ASCAP)	2:04
6.	**PLEASE LET ME KNOW** (Jim Doval) (Versil Music ASCAP)	2:09

SIDE TWO

1.	**OH PRETTY WOMAN** (Orbison-Dees) (Acuff Rose—BMI)	3:38
2.	**LITTLE LATIN LUPE LU** (Bill Medley) (Ray Maxwell Music—BMI)	2:16
3.	**MONEY** (Berry Gordy-Jamie Bradford) (Jobete Music—BMI)	2:48
4.	**PEANUTS** (J. Cook) (Cranford Music—BMI)	2:07
5.	**SOMETHING'S GOT A HOLD ON ME** (Woods-Kirkland-James) (Arc Music—BMI)	3:49
6.	**ANGELITO** (Herrena-Ornellas) (Epp's Music Co.—BMI)	2:36

TECHNICAL INFORMATION

MONOPHONIC (High Fidelity)—Users of wide-range frequency playback systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7). Minor variations from this standard should be made according to one's ear and to the tonal nature of each particular recording. The concept of ABC-Paramount's exclusive **Full Color Fidelity** revolves around the reproduction of true musical sounds rather than "sounds for sound's sake." ABC-Paramount monaural records may be played on your stereophonic system. The sound will be even more brilliant.

STEREOPHONIC—RIAA EQUALIZATION CURVE: Crossover, 500 cps Rolloff, 13.75 db at 10 kc; Low Freq. Capabilities, 20 cps; High Freq. Capabilities, over 20 kc. RIAA playback equalization should be used for this record in order that the ultimate performance capabilities may be realized. **ABC-Paramount** stereophonic records should not be played on a standard monaural phonograph unless equipped with a compatible cartridge.

Produced by VERSIL ENTERPRISES, INC
Cover Design: BOB MILLER
Liner Design: JOE LEBOW

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Side A

Blues Prelude
Lazy River
Frauleu Light
Lover
I Can't Face the Music

Side B

Why Don't You Do Right
Since I Fell For You
Black Coffee
Mo-Jo
There Goes My Heart

The Players

Polly - Vocals
Sal Bertoto - Piano
Richard Gaffney - Bass
Dick White - Drums
Joe Nazzaretta - Sax
Lou Argese - Fender Rhodes - ARP - String Ensemble
Len Argese - Guitar

Recorded in Bioya Studios Dec. 1976

BIOYA RECORDS
B·ST 37380

Observer

SUNBLIND LION

Observer

SUNBLIND LION

SIDE 1

Ride The Wind/*Steffen*
Cat Eyes/*K. Abler – Dellger*
Jamaican Holiday/*K. Abler – Dellger*
(Make it) Last Another Day/*K. Abler – Dellger*

SIDE 2

Games of the Lonely/*K. Abler – Dellger*
Spring Essence/*Hassinger – Dellger*
I. Dawn II. Storm III. Sunset
Observer/*K. Abler*
I. Dreams II. Woes III. Birth

Produced by Keith Abler
Engineer – Scott Rivard
Recorded at Sound 80, Mpls., Minn.
November 1975
Photography by Peter Muñoz
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SBL would like to thank: H.J.; The Roadies - Don, Turk, Ode; T.J.H.; J.A.; T.A.; Scotty, Bemis, and Raoul

SUNBLIND LION IS:
(from left to right)
Steve Olschesky/*Bass Guitar*
Dave Steffen/*Lead Guitar & Voice*
Keith Abler/*Guitar & Voice*
Dave Hassinger/*Percussion*
Duane (Widow) Abler/*Keyboards, Synthesizers & Voice*

HOMEGROWN™ RECORDS

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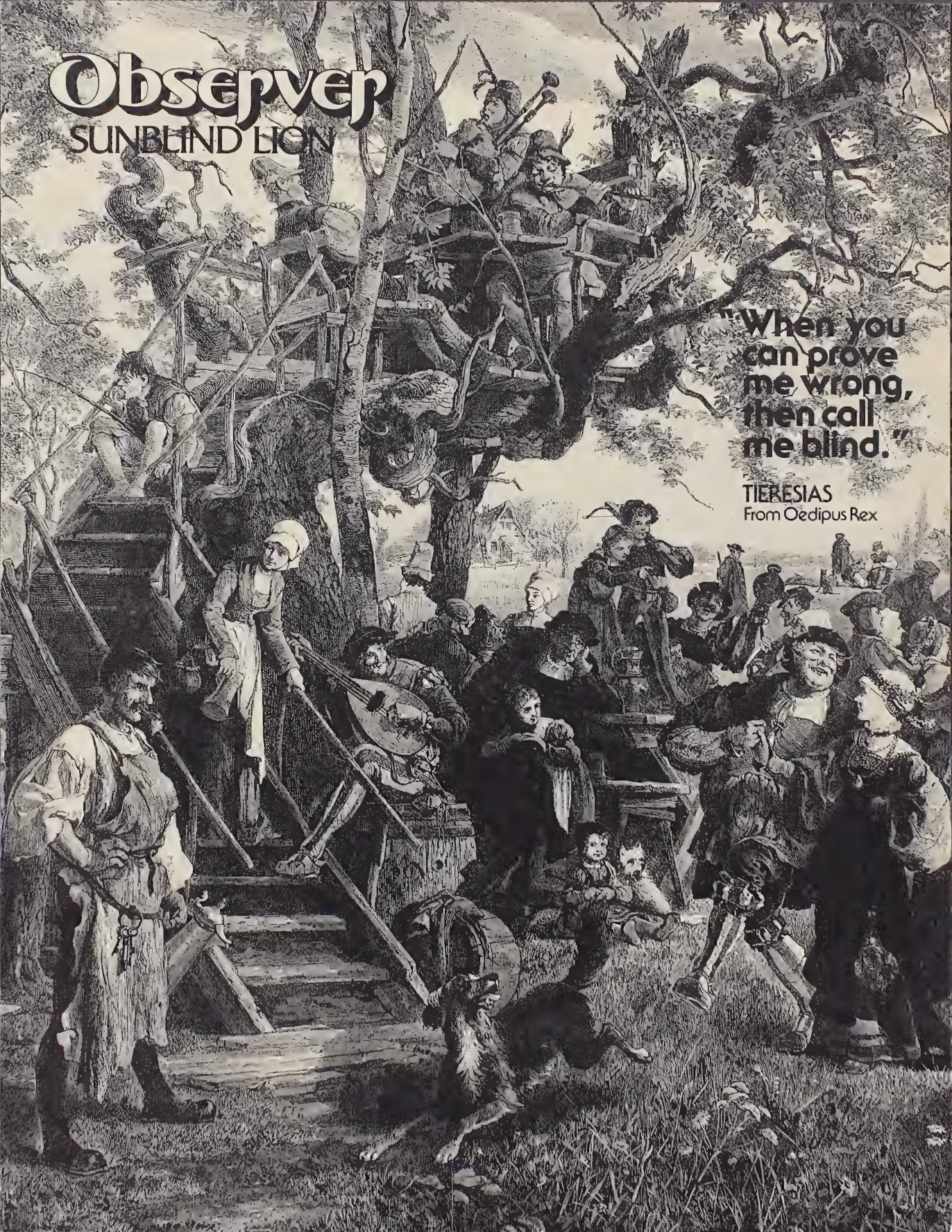
Observer

SUNBLIND LION



"When you can prove me wrong, then call me blind."

TIERESIAS
From Oedipus Rex

Observer
SUNBLIND LION

RIDE THE WIND *

Come ride with the wind to bring you gladness
and see if you can see
a place that's free from all this madness
there for you and me.

On and on, on and on
through the time we march along
and never know just what tomorrow's gonna bring.
Find your way everyday
though the skies may all turn gray
you can make it if you find a song to sing.

Come see how the stars can lead you far away
where wandering thoughts do roam
and ships sailing on the sea sail onward
and know not where they go.

On and on . . . .

CAT EYES

I've been alone for a long time
days like miles on foot
stuck inside a lonely shell
my billfold's filled with soot,
But all the nights, they stay cloudy
and the gutters fill with rain
my cigarette, it burns lower,
I may surrender to the pain.

And the streetlights, blurred and foggy,
Cat Eyes comes around
she's like a stone-cold missionary,
movin' town-to-town.
And her twisted candelabra
is held fast against her side
with movements like the ocean,
she meets me like the tide.

Well Cat Eyes says she loves me
and no one else can ever compare.
And she doesn't speak above me
of madness in the air.
Oh Cat Eyes I love you.

And this cracking plaster ceiling
is sagging beneath the weight
blank shadows start to grow,
the hour seems so late.
And tomorrow, only sunrise,
burning like a flame,
will she walk in innocence,
or will I be to blame?

JAMAICAN HOLIDAY

We broke loose on Friday, like fools without censure
the party donations, they paved a way to adventure
Jamaica's only days from our eyes,
we're looking for a heavy surprise.

I'm happy to be here with people so carefree
escaping the city, to breathe of the air free
let madness drown itself in the tide
we're looking for a new place to hide.

Ride on Jamaica, the holiday's here
the spliff's in the jungle
and there's nothing to fear.
We'll dance in the morning when the castanets play,
on our Jamaican Holiday.

Now Wilbur's my buddy, and we like the mountains
with bright mammoth caves, and all those crystal-banked fountains
that glisten under red tropic stars
there's laughter from the beach to the bars.

Ride on Jamaica . . . .

MAKE IT LAST ANOTHER DAY

If you wait for the beginning
of an end that's sure to come
all your dreams choked in their shadows
fly away, on the run.

No one knows if their tomorrows
will be filled with misery and pain
but I know today if you're with me,

We can smile, we can love again
make it last another day.
Sharing love, yes you know we can
make it last another day,

And you know you'll find the answer lies with people
who can share.

Many times taken for granted
by a few who cannot see
shedding tears for their own sorrow
for what is, and what should be.

So let's not be like the stranger
who surrenders to the cold and lonely night,
let's begin by sharing our spirit,

We can smile, we can dance again
make it last another day
making love, yes you know we can
make it last another day,

And you know you'll find the answer lies with people
who can share,
and the song we sing tomorrow gives us hope
to lead you there.

GAMES OF THE LONELY

There's a daydream that lives in the city
that is hidden from billboards and dirt,
it lives in the mind of a lady
surrounded by nightmares and hurt.
Well she moves with the wind at her body
and her envelope sweater is warm
such a contrast from all that she's thinking
while her wild heart prepares for the storm.

Crystal tears freeze her face like a mirror
that she stares at for answers in vain
and she begs for a lover in silence
as her eyes melt away in the rain.
But there's no one to save her from drowning
cause she won't tell her tale to a soul
so she bottles the pain in indifference
and believes she is reaching her goal.

When I ask you, will you speak the truth
I must believe, you see I have no proof.
is this for real, all the things you say,
or are they only games of the lonely?

Give it back,
lose yours, take mine, hide it in your suitcase heart.
Gotta pack,
now it's goodbye, take it once again from the start.

In the lamplight of livingroom evenings
shadows fall to their knees with a sigh
and you fight back against resignation
cause to you it's been only a lie.
When tomorrow you see your reflection
turn away from your dresser in fear
then you'll know a new game is beginning
filled with rules that can't ever be clear.

SPRING ESSENCE

I DAWN

Now Winter is the past
together, free at last, new Spring.
Warm movement in the sky
just sit and watch the clouds pass by.

It's the dawning of a perfect day,
a candle from the night.

Green meadow waves behind
a promise in my mind, to you.
And as we watch love grow,
I just have to let you know,

Won't you take my hand and watch with me
the setting of the sun . . .
and the rising of the moon . . . .

II STORM (INSTRUMENTAL)

III SUNSET

OBSERVER **

INTRODUCTION

Today, I'm so far away from love
can't help myself.
The dreams I held inside my mind
can't find the door,
shattered glass on the floor, today.

I DREAMS

The dreams that we find
sort of fade from our minds
can we take the chance lonely wisdom?
SELAH SELAH

Our affluence gloats
our compassion must float
as we rape the world of its comfort.

I saw a man approaching a child
with a gun and the wrong intention.
A woe and a tear and a cry we must hear
too many years have gone by I could mention.
SELAH SELAH

I see the places, filled with countless faces,
is it true that I'm only sleeping?
Observe the planet (2. Overcrowded planet)
caught in total havoc,
is it true that I'm only sleeping, dreaming?

II WOES (COUPLED WITH MADNESS).

Seas rise, floods toll
millions of homeless people pray
coupled with madness can they deserve such a road
as their hopes and dreams despair,
a final glimpse of their home.
Can this looming spectre freeze the love
out of their bones?
Heaven knows, creation below, man must know.

Sun yields scorched fields
millions of people with no food
coupled with madness can they deserve such a way
with their bloated bellies, dried-up wells,
and harvest of clay,
And a salted Earth that yields no food
just steals away.
Heaven knows, creation below, Man must know!

III BIRTH (INSTRUMENTAL)

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℗ © 1976 Sunblind Lion Enterprises LTD. (ASCAP) All Lyrics written by Michael Dellger except (*) by Dave Steffen and (**) by Keith Abler

side 1 LET THE MUSIC MOVE ME

I'VE GOT JESUS (I HOVE (TO HOLD ONTO)

THAT'S ENOUGH FOR ME TO KNOW

I'M HUMBLED

JUST LIKE THEY SAID (IT WOULD BE)

steidl | Stephen Ackerman

IMAGINE WITH JESUS

LONELY STRANGER

30 CO 1458

SPACE FACTORY

OXYGENE • MAGIC FLY • STAR WARS
CLOSE ENCOUNTER OF THE THIRD KIND (RENCONTRE DU 3ème TYPE)
RADIO ACTIVITY • ONYX • etc.

aux synthétiseurs

COLLECTION OR

STÉRÉO

musidisc

MU | 209 | RB

SPACE FACTORY

FACE A

1. OXYGENE
(J. M. Jarre)* 2'42

2. CLOSE ENCOUNTER OF THE THIRD KIND
(J. Williams)** 3'17

3. MAGIC FLY
(Ecama)* 3'00

4. STARDANCE
(D. Boddin)* 2'40

5. COSMIC CONQUISTADOR
(C. Noefnet)**** 3'10

6. INVITATION UONRA
(C. Arnou)*** 3'15

FACE B

1. RADIO ACTIVITY
(Hütter-Schoeider)* 3'10

2. STAR WARS
(J. Williams)** 2'38

3. ONYX
(Perrier-Rizzetelli)* 3'02

4. INTERSTELLAR CRUISE
(A. Falckenbach)* 2'41

5. CAESAR'S SPACE TRIUMPH
(Ph. Renaux)** 3'20

6. E.D.U.A.L.C. 2001 Odissey
(Trad. Ar. C. Arnou)*** 2'30

*Arranged by Danny Boddin
**Arranged by Phil Renaux
***Arranged by Claude Arnou
****Arranged by Christian Noefnet

Synthesizers played by: Danny Boddin, Phil Renaux, Claude Arnou and Christian Noefnet.

Interstellar cruise, Cosmic conquistador, Caesar's space triumph, Invitation UONRA, Stardance published by ROCKAROLLA/PIANOLA MUSIC.

Recorded at STRAWBERRY Recorders (AFM Group) Brussels in June 1978.

All selections produced by Danny Boddin and Phil Renaux for Sinus Music/Pianola Music.

SINUS MUSIC-PIANOLA MUSIC CO-PRODUCTION.

℗1978

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DE FILMS.

CO 1433 - Musique du film "LA FIÈVRE
DU SAMEDI SOIR" ("Saturday night fever")
International Disco Band and Singers

CO 1459-Mus.que du f.lm "GREASE"
"GOMINA"
International Disco Band and Singers

Photo : Dominique Cazenave - SLOGAN

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musidisc STÉRÉO

We weren't quite sure what to do.

"How", we wondered, "could we show our friends at Oscar Mayer just how much they have meant to us over the past 20 years?"

Commemorative pins, pens, paperweights, or plaques were immediately ruled out; this relationship was something special. Something which exceeded the day-to-day dealings in advertising. Something that could only be expressed in a special way.

"Why not music?" asked group creative director, Bob Jones, through whisps of pipe smoke. "Why not a whole darn symphony!"

And so, the idea grew. After all, it seemed so perfect. Music speaks from within. Music is warm, active and alive. Music is harmony. And that's just the way we felt about our relationship with Oscar Mayer.

So, for six furious weeks, composer/ arranger Joe Godfrey woke up and went to bed with the Oscar Mayer melodies rummaging through his head.

Management Supervisor Tom Goettsche and his partners scuttled about orchestrating meals, menus, flowers and seating placements.

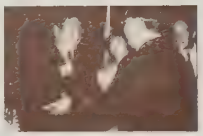
And in spite of their busy schedule, Conductor Catherine Comet and her University of Wisconsin Symphony Orchestra managed to squeeze in some rehearsal time. Enough time even for the woodwind section to master the intricacies of the wiener whistle.

Until finally, on May 14, 6:30 P.M. in the newly renovated Oscar Mayer Theatre, Madison Civic Center, the audience was seated. The curtain rose. Catherine Comet tapped her baton . . . and this is what was heard.

SIDE A *The Meatpacker Suite*
Arranged by Joe Godfrey

SIDE B *Der fliegende Hollander Overture*
("The Flying Dutchman")
By Richard Wagner

Performed by the University of Wisconsin Symphony Orchestra – Catherine Comet, Conductor



La Orquesta Panamericana

C

moderna y espectacular

CARA A

1. MAMBO PSICODELICO
2. MI GUAGUANCO
3. ADIVINANZA
4. ME VOY PA'L CAMPO
5. GUAGUANCO BONITO
6. CARTA A MI MAESTRA

CARA – B

1. AQUI HAY UN LOCO
2. PATA PATA PA TI
3. SOLO PIENSO EN TI
4. PULPA DE TAMARINDO
5. VERANO DE AMOR
6. ARRIMATE PA'CA

Foto: KURI DIAZ
Producciones: DARIO GONZALEZ
DISCOS BORINQUEN
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SAN JUAN, P. R. – 00936

ARREGLOS DE:
Lito Peña
Mandy Visoso
Pedro Rivera
Papo Lucca

HAND CLAPPIN' MUSIC

U. S. ATLANTIC FLEET NAVY SHOW BAND

BANDA UNITAS'78

SIDE ONE

OPENER (HAND CLAPPIN' MUSIC)	1:56
STAR WARS/CANTINA BAND	4:00
SOMETIMES WHEN WE TOUCH	3:47
NEGRO JOSE'	2:40
SERPENTINE FIRE	5:07

SIDE TWO

BLACK ORPHEUS MEDLEY	5:36
Manha de Carnival	
Samba de Orpheus	
BOOGIE WOOGIE BUGLE BOY	
(of Company "C")	2:10
CAN'T SMILE WITHOUT YOU	2:42
OYE MAMA	4:31
THEME FROM "ROCKY"	3:15

THE NAVY SHOW BAND

Leader and Reeds: MUC John Pastin
Reeds: MU2 Tom Goloski, MU2 Bill McIntyre MU3 John Bensinger
Trumpets: MU2 Mark Hammond, MU2 Larry Geis, MUSN Ed Hoehn, MUSN Corey Swinderman
Trombones: MU3 Harvey Coonin, MU3 Woody Howell, MUSN Greg Barton
Keyboards: MU2 Bob Wilson
Guitar: MU3 Steve Daley
Bass: MU1 Jim McCandlish
Drums: MU2 Dan Kunlla

Vocals: MUC Pastin, MU2's Hammond and Geis, MU3's Daley and Howell

ARRANGEMENTS: MUC Pastin, MUCS Roy Mahoney, MUCS Jeff Taylor, MUC Tom Parkhurst, LT John Fluck

RECORDING: MUCS Don Zetterberg

REMIX: MUCS Zetterberg, LT Fluck

MASTERING & PRESSING: DISKMAKERS, INC

ALBUM DESIGN: Herbert E Jones, Jr

The Jeff Taylor arrangement of Black Orpheus Medley is used through the courtesy of the Navy Band "Commodores"

SPECIAL THANKS TO: CO, Naval Amphibious Base Little Creek; CO, School of Music; OIC U.S. Navy Band Washington, D.C

PRODUCED BY: The U.S Atlantic Fleet Band
LT John Fluck, Director

The Navy Show Band is excitement! The Navy Show Band is high spirits! And above all, the Navy Show Band is FUN!!! Their music makes you smile, It makes you glad It makes you feel good all over. It makes you want to snap your fingers, pat your foot, clap your hands. So sit back relax, and enjoy ..... the hand clappin' music ..... of the Navy Show Band

La Banda Unitas es agradable. La Banda Unitas es muy alegre y sobre todo la musica los hace sonreir y sentirse bien completamente. Castañeen los dedos, lleven el compas de la musica con los pies y con las manos Sientesen, relájense y diviertasen. Disfruten el ritmo de la musica junto con las manos y unansé con La Banda Unitas

A Banda Unitas é emoção, alegria, e acima de tudo divertimento! A sua musica fá-lo sorrir, dá-lhe alegria, fá-lo sentir-se bem disposto. Dá-lhe vontade de estalar os dedos, bater o pé, bater palmás. Sente-se confortavelmenté e oiça com prazer a --- musica de ritmo da ---Banda Unitas!!!

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OPERACION UNITAS

Operación UNITAS, practicada anualmente desde 1960, es un ejercicio de entrenamiento que envuelve conjuntamente las armadas de los Estados Unidos de America y las de las naciones de Sudamérica. Las condiciones modernas de una guerra naval exigen que nuestras armadas estén siempre preparadas al grado maximo posible, listas para actuar al instante. En reconocimiento de esto, nuestras armadas participan en los ejercicios de UNITAS.

El entrenamiento que se practica durante UNITAS, enfoca todos los campos de actividad naval, los cuales abarcan la guerra electrónica, de superficie, anti-submarina y anti-aéreas. Nuestras armadas, en un ambiente de simulacro de guerra, salen en búsqueda de los elementos que semejan ser atacantes como submarinos, navios de superficie y aéreos y luego simulan ataques contra ellos. Esto permite que tengan una experiencia real y efectiva los oficiales y los tripulantes de nuestras armadas y, de este modo, que se aumente tanto la competencia professional de ellos como nuestras capacidades en conjunto para actuar de acuerdo con una doctrina y unos procedimientos comunes.

Las armadas del Hemisferio Occidental tienen un interés commun en mantener abiertas las vías marítimas de communicación, aquellas carreteras oceanicas que eslabonan nuestras naciones y sobre las cuales fluye una gran parte de nuestro comercio. A medida que continúe UNITAS, siempre en forma cooperativa, estaremos aumentando nuestras potencialidades para alcanzar esta meta.

A OPERACAO UNITAS

A Operação UNITAS, realizada anualmente desde 1960, é um exercício de treino involvendo as marinhas dos Estados Unidos e da America do Sul. As modernas táticas navais de guerra requerem um alto estado de prontidão e, reconhecendo êste facto, as nossas marinhas participam dos exercícios da UNITAS.

O treino realizado durante a operação UNITAS focaliza todos os aspectos de manobras navais, incluindo: operações electrônicas, de superfície, anti-submarinas e anti-aéreas. As nossas marinhas, num ambiente de guerra simulado, buscam possíveis ataques de submarinos, de navios de superficie e aereos, simulando, então, ataques contra êles. Isto proporciona experiência realística para os oficiais e homens de nossas marinhas, fortalecendo consequentemente sua competência profissional, bem como nossa capacidade em user uma doutrina e procedimentos comuns.

Cada aspecto da UNITAS reflete o esfôrço continuado de nossas marinhas.

As Marinhas do Hemisfério Ocidental têm um interêsse comun em conservar abertas as linhas marítimas de comunicação, as vias oceânicas que unem nossas nações e pelas quais se faz tão grande parte de nosso comércio. A medida que UNITAS continue operando, estaremos aumentando, co-operativamente, nossa capacidade de atingir êste objetivo.

SIDE ONE

1. BANG BANG LU LU
2. OOB LA DI
3. ALEGRO FROM MOZARTS #3 SONATA
4. SING
5. VOICES OF SPRING (STRAUSS)

SIDE TWO

1. WINGS OF A DOVE
2. SHAME AND SCANDAL
3. EINE KLEINE (MOZART)
4. BROWN GIRL
5. LIEBESTRAUM (FRANZ LISZT)

THE BAND

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CARL BORDE
HERMAN JOHNSTON
KELVIN DOVE
NEVILLE PAYNTER
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FRONT STREET

- MOZARTS SYMPHONY NO 40
- BRIDGE OVER TROUBLED WATERS

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Chicago Blue Stars

COMING HOME

For me the magic began on a long daily drive through the heartland of rural New England.

Commuting from Rutland to Amherst, over farm-laced, corrugated roads that wind and roll and dip like a phonograph record left too long in the sun, you quickly find that all radio traffic to the east has vanished, and a new north-south alignment has taken its place. Of all the FM signals clinging to the walls of the Connecticut River Valley like a giant waveguide, the most brightly-burning had to be a commercial outfit in Peterborough, New Hampshire.

"The Folks' Station," they called it, and they specialized in tasteful, low-key, community-oriented programming which was heretical to all the rules of tightly managed commercial radio. They compounded their rebellion by giving deep coverage to New England artists recording on small, alternative record labels. That maverick station was a creative oasis in a dismal, disco-bombed wasteland.

So came the morning—I remember almost the exact moment—when I punched in the Peterborough button on the radio, and slowly realized that the new, unidentified female voice wafting through the background hiss was doing some very strange things to my head. The voice was warm, plaintive, urgent and direct and heart-grabbing, finely etched and beautifully modulated and yet absolutely basic, simple, unpretentious.

A sense of the rolling, rock-ribbed New England landscape, a sense of home and place, a feeling of rootedness, being here, belonging to this geography in an organic way, as if by right of birth: these were the qualities the voice carried. I was haunted. Who *was* this woman? I waited until the signal peaked on a hilltop, and then pulled over to the side of the road, to be sure I didn't miss the identification.

The song was "I'll Know the Time." The album was "Made in New England." The singer was Lui Collins.

Lui Collins? What sky did *she* drop out of? And where in God's green acres did she learn to sing like that?

The answer came soon enough. Lui was born in Barre, Vermont, and educated in Vermont and Connecticut. She played her first solo outings as a student at the University of Connecticut in Storrs, where she studied sociology and music. One thing led to another, and by 1975, she had teamed with fellow Vermonter/singer/songwriter Horace Williams to do the New England club and coffeehouse circuit. Performance pairings with talented musicians Guy Wolff and Bill Lauf, Jr., followed rapidly.

Their genre was more than folk; for what Lui and her partners had begun to chart was a fluid but exciting contemporary territory that can only be called "new musical art."

The typical Lui Collins concert became—and remains—a blend of traditions and progressions, in which the only fixed elements are consummate musical good taste, and a projection of warmth and authenticity which quickly wraps itself around an audience and makes them feel like old friends. It is a kind of magic and a good dose of that Collins magic is captured fresh and undiluted in the album you're holding.

It's hard (and ultimately unfair) to single out particular tunes for praise in a collection as rich as this. But there are new sounds, and a few new directions which invite special notice.

"Passion" and "Sweet Goodbye" present a boldly innovative mix of jazz and pop currents, and give Lui a chance to swing out as a vocalist with the ability to surprise an audience which knows her best as a folk-oriented singer. The haunting "January Thaw" and "Awaiting the Snow" are perfect miniatures of the classic Collins mood: a keenly introspective, almost meditative lyricism, which seems to be driven at once by the granite stoicism and the transcendent beauty and tenderness of a shimmering New England winterscape.

Speaking almost as from Lui's own heart is 'Baptism of Fire,' the album's title offering by Julie Snow. Based in Cambridge, and one of Lui's closest musical and personal friends, Julie is already a quiet legend among younger American songwriters. Her knack for combining fresh, disarmingly catchy melodies with intense, elegantly crafted poetry, is finely demonstrated in 'Baptism of Fire' and 'Who Do You Love', her other contribution.

There are many more delights to be gleaned and savored here: from Greg Brown's whimsy ("Rooty-Toot-Toot for the Moon"), to Paul Lauzon's quiet wisdom ("Bring Your Mind Back Home"), to Stan Rogers' heartfelt and dignified segment of a folk opera commissioned for the Candian Olympics ("Second Effort"—perk up your ears for Bill's outstanding tenor guitar work on this one), to Jack Hardy's evocation of a brooding and mysterious Ireland ("The Tinker's Coin"), a place seldom encountered by—and seldom revealed to—the casual, camera-bedecked tourist.

Truly (to paraphrase Lui's winsome "Hold the Last Note Out"), the melodies ring in one's mind and heart long after the music has ended. What Lui radiates, in her own songs, and in the songs which she painstakingly chooses to make her own, is an attitude of loving engagement. Her music is an unqualified and unreserved affirmation of life, and a powerful antidote to the rampant cultural alienation that seems to be afoot in our times.

Musically, Lui's path has taken her through many dark nights and tight spots that most of us often would rather not face at all. But here we are together. And still, and always: the only way out...is through.

Dave Beauvais
Gemini Full Moon
June 17, 1981

SIDE A

1. **BAPTISM OF FIRE**
   (Julie Snow)
2. **PASSION**
   (Lui Collins)
3. **BRING YOUR MIND BACK HOME**
   (Paul Lauzon)
4. **THE TINKER'S COIN**
   (Jack Hardy)
5. **WHO DO YOU LOVE**
   (Julie Snow)
6. **HOLD THE LAST NOTE OUT**
   (Lui Collins)

SIDE B

1. **WILDFLOWER SONG**
   (Lui Collins)
2. **JANUARY THAW**
   (Lui Collins)
3. **SWEET GOODBYE**
   (Lui Collins)
4. **SECOND EFFORT**
   (Stan Rogers)
5. **AWAITING THE SNOW**
   (Lui Collins)
6. **ROOTY TOOT TOOT FOR THE MOON**
   (Greg Brown, verse 3 by Dick Pinney)

Lui Collins-vocals, guitar & harmonies
Bill Lauf, Jr.-tenor guitar, harmonies, & mandolin
Gordon Johnson-bass
Horace Williams, Jr.-guitar & harmonies
Victor Steffens-drums
Ken Lovelett-drums on *"Sweet Goodbye"*
David Darling-cello
Ted Moore-percussion
Shawn Herman-harp

For bookings contact:
Molly Gamblin Music
North Street
Goshen, CT 06756

Produced by **Horace Williams, Jr.**
Recording and Remix by **Chris Brown**
Executive Production by Lui Collins

Recorded at RBY Recording, Southbury, CT
Mixed at Jhana Studios, Newtown, CT and Earth Audio Techniques, North Ferrisburg, VT
Live Recordings at The Folkway, Peterborough, NH with the Snow Sound Remote
Second Engineers: at RBY, **Jack Jones** and **Evan Jones;** at Jhana, **Ron Bacchiocchi** and **Jack Hanna;** at Earth Audio, **Charles Eller** and **Michael Couture;** at The Folkway, **Brad Snow**

Photography by **Fritz Wetherbee**
Designed by **Leslie Fry**

Thanks to Widdie Hall and the Folkway staff, and special appreciation and love to Rod, who gave inspiration and loving support throughout the project's unfolding.

SIF 1060 Green Linnet Stereo

This album was previously released as Philo 1077.

Please return the post card inside this jacket, and we'll happily send you a full catalog of Green Linnet Records.

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T-447

SIDE ONE

1. **Flying So High** (3:15)
   (Paul Gilman)
2. **Lady Gwynn** (3:32)
   (Paul Surratt)
3. **Lord, Protect Me From My Friends** (2:34)
   (Paul Gilman-Joe Fahrni)
4. **Children Gonna Save Our Land** (3:03)
   (Paul Surratt)
5. **Say Goodbye To Yesterday** (4:01)
   (Paul Gilman & Clay Frohman)

SIDE TWO

1. **Dave's Mood / Going Through Changes** (4:55)
   (Paul Gilman)
2. **You're On Your Own, Dear** (3:10)
   (Paul Gilman & Clay Frohman)
3. **Redd Cherry** (2:39)
   (Michael LeCorn)
4. **Linda's Coming Down** (3:23)
   (Paul Surratt)
5. **Daisy** (3:03)
   (Paul Gilman)

All Songs Published by Hit Brigade Music Corp. (BMI)

Musicians:
Lead Guitar: Rick Guidotti
Lead Guitar ("Lord, Protect Me From My Friends"): Russell Shelton
Mandolin ("Daisy"): John Bliezikjian
Rockville Junction Personnel:
Keyboards: Paul Gilman
Drums & Acoustic Guitar: Michael LeCorn
Bass: George Quarles
Acoustic Guitar: Paul Surratt
Lead & Background Vocals: Steve Goldin
Vocals:
Lead & Background: Steve Goldin, Paul Gilman, Paul Surratt, Michael LeCorn
Background: Rick Guidotti
Background ("Going Through Changes"): Lenna Fabian, Peg Thomas, Mary Vernon

Music Arranged by Paul Gilman (Except "Redd Cherry", Arranged by Michael LeCorn)
Strings Arranged by Jimmie Haskell
Produced by Danny Janssen & Bobby Hart (Except "Going Through Changes", Produced by Paul Gilman)
Recorded at the Sound Factory, Inc., Hollywood, California
Engineers: David Hassinger, John Mills, Val Garay
Thanks to: Sanford Erwin Sobel
Art Direction: Jack L. Levy
Cover & Liner: Eddie Douglas

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PROMOTION-Not For Sale

SIDE I
1. FREEWHEELIN'
2. DOWN TO THE CITY
3. GO WITH CHANGE*
4. WHAT BECOMES OF YOUR LIFE
5. VICIOUS CIRCLE**

SIDE II
1. DO IT LIKE YA' MEAN IT*
2. ROOTS WITH YOU, GIRL
3. HURT SOMEBODY
4. WHITECAPS†

* Horns arranged by
Bert Decoteau and The Fabulous Rhinestones
** Horns arranged by
Dave Sanborn and The Fabulous Rhinestones
† Strings arranged by
Jerry Ragavoy

From Left to Right:
Marty Grebb
piano, organ, Arp, Mellotron, sax, guitar, vocals
Kal David
guitars, vocals
Harvey Brooks
bass, acoustic bass guitar, background vocals
with Greg Thomas—drums
Dave Sanborn—alto saxophone
Reinol Isaac "Dino" Andino—congas
and Randy Brecker—trumpet
Michael Brecker—tenor saxophone
Barry Rogers—trombone

Special guests:
Dennis Whitted—right side drums ("Whitecaps")
Jean "Toots" Thielemans—harmonica
Tito Puente—timbales
Kat McCord—background vocal ("Hurtsome Body")

Arps programmed by Joe Walsh

Produced by Bill Szymczyk for Pandora Productions, Ltd.
Engineered by Bill Szymczyk and Allan Blazek

Photos of The Fabulous Rhinestones taken at
the Joyous Lake, Woodstock, N.Y. by Joel Brodsky
Art Direction by David Krieger DFK Inc.

SUNSHINE RECORDS
Distributed by Famous Music Corporation, A Gulf + Western Company

THE FABULOUS RHINESTONES

FREEWHEELIN'

FREEWHEELIN'
Marty Grebb, Harvey Brooks, Kat McCord

Won't you come and sit down next to me honey,
I just got into town today.
My eyes and my ears are wide open and ready
And I wanna' hear what you got to say
Don't wanna' lay no blues down on ya',
Just wanna' take you away
I know we can get together
We'll be together in a brand new way

Freewheelin'
It's such a feelin'
Freewheelin'

So pick your chin up off the floor
We're gonna' get up and walk out the door
I got my car outside and the motor is runnin',
Just waitin' to hit the highway
Gonna take that road that leads to your house
That's where I'm goin' to stay.
You know hotels can get so lonely to be in all this time
But to be here with you is such a dream come true
It's really blowin' my mind

Such a feelin'
Freewheelin'
Freewheelin'
Sweet baby I'd like to say
Thank you for bein' this way

So pick your chin up off the floor
We're gonna' get up and walk out that door
It's like no place that we been before
Don't have to worry 'bout nothin' no more
Oh sweet baby
Here we go now.

GO WITH CHANGE
Kal David, Marty Grebb & Harvey Brooks

We've got to be ready
To see things as they are for real
Somethin' new might be good for you
And it might be good for me too.
Don't you know?
We got to go with change
We got to go with change
I know it may seem strange, yea
We got to go with change

Sometimes I see our old ways changing
And it seems like it happens so fast,
But I know that nothing stays the same
It doesn't last—it's part of the past
And tomorrow just might be better

I've seen some different strokes
And changes that can set you back
But sometimes a new train of thought, yea
Can put you right back on the track
(listen people)
We got to go with change
We got to go with change
I know it may seem strange, yea
We got to go with change.

DO IT LIKE YA' MEAN IT
Marty Grebb & Greg Thomas

Do it like ya' mean it
Don't come off in between it, oh no
Baby I'd love to love you
Love you in the same old way
But we both know
You know you know we know
I'm tellin' you we both know
That's not possible today

Your timin' is astoundin'
You're doin' a dance around me, oh girl
Baby I still could love you
Love you in the same old way
But we both know
You know you know we know
I'm tellin' you we both know
That's not possible today

DOWN TO THE CITY
Kal David & Marty Grebb

Just found out again how hard it is
Waking up on a rainy morning
(in the morning)
Got to get myself together
Can't think about the weather
I got to go down to the city
I got to go down
I got to go down to the city
I got to go down

Got no time to waste
Gonna' have to change my pace
To keep up with ev'rybody
Gotta' keep up!
I'm not really in a hurry
But I'm ready to go down to the city
I got to go down
I got to go down to the city
I got to go down.

WHAT BECOMES OF YOUR LIFE
Kal David & Harvey Brooks

What becomes of your life
When selfishness is borne in the heart of your lover?
Do you put yourself to blame?
Sell yourself short and lose the game
What becomes of your dream
When hopelessness has shattered your faith in giving?
Do you put yourself to blame?
Sell yourself short and loose the game.

Haven't you noticed that love's not all the same?
Come on baby!
Give yourself a second chance.
Don't let your first love make you feel this way
Trust me with your broken heart
And you'll never feel cheated again
And your dreams won't be shatter'd again
I'm not one of those cold hearted men
And I really love you.

VICIOUS CIRCLE
Kal David & Marty Grebb

I called my booking agent
Cos' I didn't have a cent
I miss playin' for the people
And I gotta make my rent
He said I'd like to book you all up and down the street
And I know it can get hard sometimes
Just try'n to make ends meet
But if you had a big hit record, yea!
It would sure be sweet

Mister record company man
It's breakin' our poor hearts
Don'cha know we had a record?
It was movin' up the charts
I just talk'd to the booker man
And he said: I have to wait
You and your promotion man
Can get your bus'ness straight
He told me not to worry!
Ev'rything's gonna be just great!
(that's what he told me now!)
It's the same vicious circle
It's the same old show biz jive
It's the same old show biz jive

When I picked up the telephone
It was road man Dan
He said: We're gonna get movin' now
Just as fast as we can!
And I just heard some good news
That I think you can dig for sure
Ev'rybody's playin' our record
We're goin' back out on tour!
So the vicious circle's broken
This is just what we've been waiting for!

ROOTS WITH YOU, GIRL
Kal David, Marty Grebb, Harvey Brooks & Kat McCord

You helped me through the hard times
Ya' helped me thru the lonely days
I've got roots with you girl
We go back a long, long way
I went to California
And then you came out to stay
And I found my roots with you girl
We go back a long, long way
Sometimes I get those low down blues
And I can hardly sing my song
You know it doesn't matter where I'm goin'
Come on and show me where I belong
We've been so many places
Even if we never stay
I've got roots with you girl
We go back a long, long way.

You helped me thru the hard times
Ya' helped me thru the lonely day
But I've got roots with you girl
We go back a long, long way.

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All songs ASCAP. Lyrics reprinted by permission.

"Road Man Dan" Craig—tour manager
David Robb—equipment & sound
Gene McFadden & Paul Cohen—stage

Marty Grebb plays Arp Synthesizers
Kal David plays Gibson guitars

Recorded at "The Hit Factory" N.Y., N.Y.
Disc Mastering—Sterling Sound

JSS-9

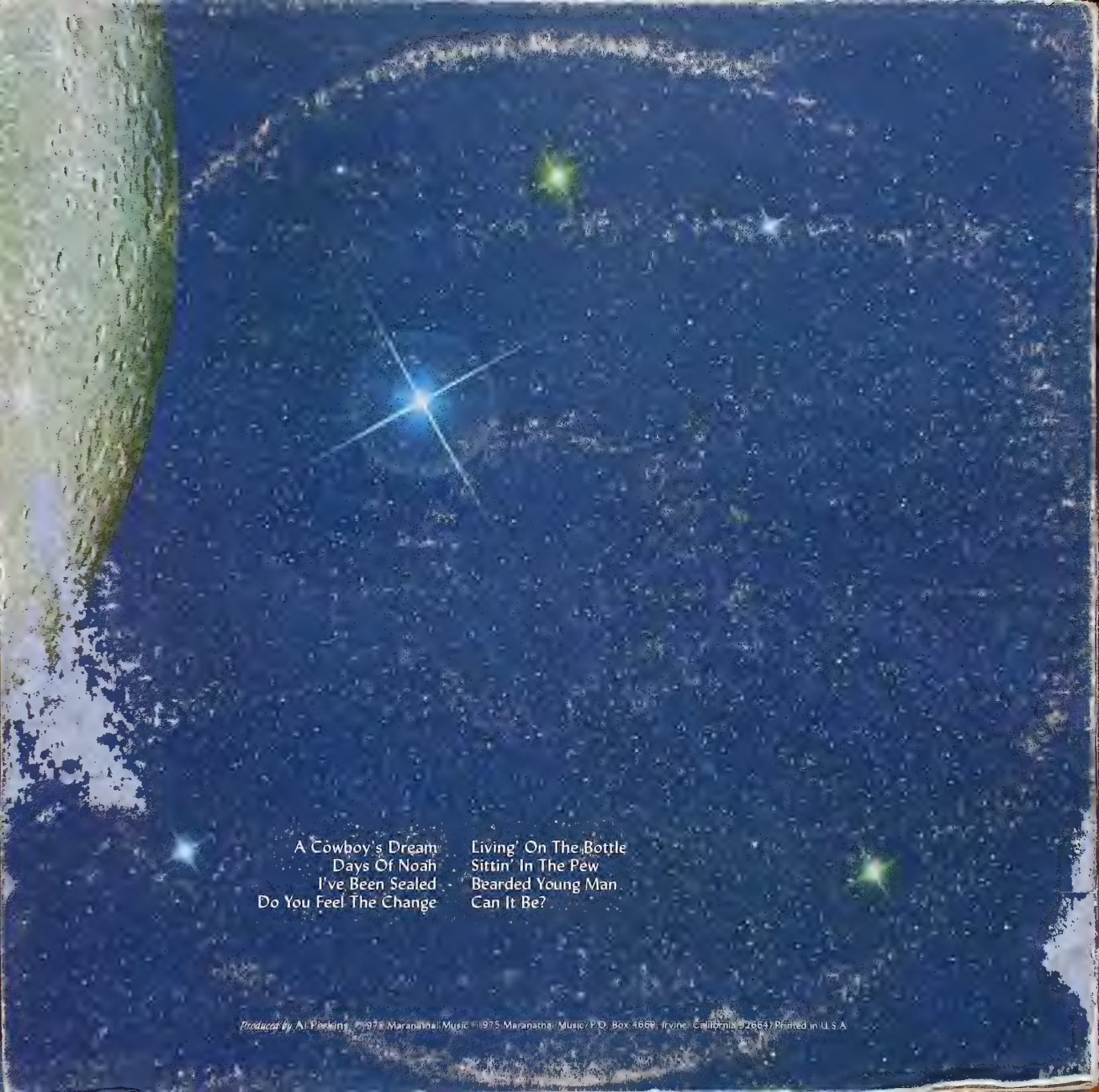
JUST SUNSHINE RECORDS

Maranatha! MUSIC
WA

Stereo MS 7716

THE WAY

can it be ?


A Cowboy's Dream
Days Of Noah
I've Been Sealed
Do You Feel The Change
Living' On The Bottle
Sittin' In The Pew
Bearded Young Man
Can It Be?
Produced by Al Perkins
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Deep Purple

$ 1.00

LOVE SHORTAGE

FRED GARDNER

THE BALLAD OF DENNIS PERON

I'm gonna tell you the story of Dennis Peron
our neighborhood dealer well liked and well known
his stuff was organic, always on sale
and now he's facing more time in jail

Tell me how many ways and how many times
must we be the victims of victimless crimes?

Out of the service, finally free
an idealist wondering What should I be?
Living with friends in a house in the Haight
he decided a new kind of space to create

A place you could come to, hang out and try
gold in the old days, Colombian, Thai
and listen to music, choose what you want
without giving strangers no money up front

They didn't sell hard drugs no downers no speed
only some mild psychedelics and weed
Hippies and housewives and hardhats all came
and Dennis knew most of em by their first names

How many ways, how many times,
must we be the victims of victimless crimes?

Rip-offs arrived with guns and knives
Dennis and company fought to survive
Because they had a purpose and a whole lot of nerve
and a whole lot of the people to serve

They busted him all the time way back then
when just holding a joint was a Felony sin
before that hypocrite Freitas got in
well would you believe he's been busted again?

That's right, Castro off Liberty one night in July
with Eyewitness News just happening by (Sure!)
Ten cops got nothin' better to do
than bust Dennis Peron and his pot-smokin' crew

Ooh! How many ways, how many times
must we be the victims of victimless crimes?
(Makes you wonder:)

How many muggings went down on the street
those cops coulda stopped out walkin a beat?
and how many murders, arsons and rapes
while they're makin' sure no damn pothead escapes

Listen up people wherever you're at
a downtown office, a Haight Street flat
that miracle ounce y'all legally own
mighta come from a pound care of Dennis Peron

Better get into his cause 'cause it's yours
we gotta get rid of these dangerous laws
if Dennis can't deal with those terrible pounds
how can y'all score your miracle ounce?

And how many ways, and how many times
and how many victims of victimless crimes?

CHINA BEACH FAREWELL

Lyin' in the sun by the seashore
ain't he Mr. Working Class Hip
Lyin' one of life's little pleasures
A woman cruises by like a ship
loaded with red Toyotas from Asia
come to the start of their trip
where the Ocean and Bay come together
both of them losing their grip
And now it's time to free themselves
and be themselves anew
and maybe this time see themselves
outside the mirror you held me
and I held you
and you held me
and I held you up to

Promises meant less than nothing
all wishful thinking and jive
Never again! meant next week
The revolution meant stayin' alive
Projections stronger than reality itself
were finally bound to arrive
with a note that said Here's your equality,
I'm going out for a drive.
I've just got to free myself
and be myself I do
and maybe this time see myself
outside the mirror you held me up
and I held you
and you held me
and I held you up to

When last seen he was screaming, screaming
She taped him he was screaming about sex
At least she knows she ain't dreaming it all
but she wonders if maybe I'm hexed
and a friend says Haven't you noticed,
everybody's somebody's ex
but it's a small consolation remembering you
everybody's somebody's next
And now it's time to free yourself
unto yourself be true
and may you this time see yourself
outside the mirror you held me
and I held you
and I held you
and you held me
and you held me
and I know I held you up too

THE ANGEL OF AMBITION
(VISITS ANOTHER JERK-OFF)

The angel arrived, high-booted beautiful
hummingbird hovering before me
She said I'm coming to grant you three wishes
and no one need know y'ever saw me

I thought about Tess, I thought about bread
I thought about political power
I thought about maybe a regular job
God I must've been thinking for an hour

I thought about music I wish I could sing
and play like a Leonard Cohen
Gee I'd like some fame like some famous folks claim
they'd much rather be unknown

But I told her don't count that, it ain't important
not a sufficient ambition
I called that one back like a play for off-sides
Why lose a down on my mission?

Well all right then here's one: I wish for my health
to live just as long as I'm able
All right then here's two: I wish for the kids
To have a world where they'll maybe feel stable

And that left me one more for myself
so I made on more list of the best of em
is the farm before politics, work before sex
Come on, which holds the key to the rest of em?

The Angel tapped me lightly wand on the nose
Good-bye I can't keep on waitin'
and next time some Angel might come to your door
don't waste your time meditatin'

TOM PAINE

No money and no job, a useless education
Thirty-seven and divorced, pretty grim situation
Tom Paine leaves England in '74
to see what the town of Philadelphia holds in store

Tries to start a school for women but he can't get the backing
Getting tired of getting fired he starts counter-attacking
The Government in a little book it's just plain COMMON SENSE
(not to mention The Declaration of Independence!!!)

And when that one gets accomplished no job for him is found
the big whigs around Washington don't want him in town
Railing against the churches, the gentry and the slavers:
"Summer soldiers, sunshine American-flag wavers"

So back to England Paine goes and keeps fighting
he writes THE RIGHTS OF MAN and gets charged with inciting
to Mutiny and Sedition but on the night they come to bust him
William Blake has a premonition Tom Paine has the sense to trust him

And South to Dover Paine rides courtesy of Blake,
sets sail for France maybe once more take
part in a revolution to make ours THE AGE OF REASON
gets elected a representative and arrested for treason, TOM PAINE!!

Paine, in the Bastille, awaits the guillotine
Ambassador Ben Franklin is obliged to intervene
wangles him a pardon, safe passage to the States
where the revolution's just a memory a bunch of sign-posts with dates

Taunted as an Atheist by the rich kids in New Rochelle
he dies alone and penniless though his books read just as well
Some quote Christians unquote come tear up his bones
protecting the property value of their stones

And someone tells Bill Blake, your friend Paine has died
He covers his eyes and remembers their ride
says "No heaven can exist above to pacify that soul
but he shall live for ever in our visions of his goal"

Tom Paine will live forever in our visions of his role

TAKE WHO TAKES YOU

Ice Man, Magic, Bird and McAdoo
Cliff, Kevin, Jamie and Lou
In the real world,
just like the schoolyard game:
You Take Who Takes You

Somedays no way they're gonna fall
Play good D and move the ball
in the real world,
just like the schoolyard game:
don't call every call

Any pick-up game I ever been to
any pick-up scene of any kind
you will find they're easy to get into
If you only bear in mind that

You take who takes you
it's a basic principle and true
in the real world,
just like in the schoolyard game:
You take who takes you

Now, me and my old lady, Heaven knows
It was a good match-up I suppose
But in the real world,
just like the schoolyard game:
It's good if it goes

(Oh no it ain't)

It's good if it goes

(Oh no it ain't)

IT'S GOOD IF IT GOES!

℗ 1979 Leaves In October

LOVE SHORTAGE

Coal in the canyon, wheat in the fields
and a sun so strong it'll spin your wheels
but no love, no love left
no love . . . left

Bunches of grapes bending the vines
bulging veins of gold in the mines
but no love, no love left
no no no no no love left

Love Shortage comin' and it won't be nice
Better get some now before they raise the price

There'll be film in your camera, gas in your tank
bread on de table and dough in de bank
but no love, no love left
no no no no no love left

And it won't matter what fine words you say
Or who you know to go to come that day

You can send out to Chicken Delite
go on, take a little spin out into the night
you'll find there ain't no love left
no love . . . left

Young girls showing their thighs
Old men still breathing their size
but no love . . . left
Temporarily out of stock. It's on order . . .

Love Shortage comin', I see a big flash
Whole love market goin' crash

There'll be coal in the canyons, wheat in the fields
and a sun so strong it'll make your deals
but no love . . . left
no love no love no love . . . left

Gardens full of sinsemilla
home-grown panaceas
but no love . . . left
Love Shortage . . . .

PATTY HEARST AND BILL WALTON
made a striking pair
she was only five-foot two
He had that much long red hair

He struggled at UCLA
they wooden let him go
he was following Alcindor
Wicks Allen Farmer and Rowe

and they be heavy brothers
some of em reading Malcolm X
if you're supposed to be the white Kareem
where do you go next?

BIG RED — you were a boy and a half
No I ain't gonna laugh
at the Mountain Man anymore

Patty got engaged
to a liberal and a snob
even with all those millions
getting married was a good girl's job

But a fire burned inside her
the desire to be free
and one night she walked out on him
and called him a class enemy

TANYA — you were a girl and a half
No I ain't gonna laugh
at that woman anymore

Drafted up to Portland
Bill was hurt in that first year
Before I take more cortisone
I'll give up my whole damn career

He said Athletes are workers
they treat us like cattle
I will not play the owners' game
it just ain't my battle anymore

And Patty was in trouble too
running from the law
she'd become an armed robber
but what's more she gave Daddy what for

She made him list his assets
she made him show his face
their house became a tsouris trap
just like their San Simeon place

Oh TANYA — you were a girl and a half
no I ain't gonna laugh
at that poor woman anymore

So, Bill the civil servant's son
was finally makin' bread
he heard a comrade needed some
and most likely said Yeah, go ahead

I guess he wrote that check out
to Jack or Micki Scott
and I bet he knew who it was for
although I bet he swears he does not

BIG RED — you got that nice soft touch
you don't say too much
to the FBI

There's other show-biz radicals
such as Tom and Jane
Joan Baez, Julian Bond
Warren Beatty, Shirley MacLaine

But Patty Hearst and Bill Walton
Ran away with my heart
I'm gonna think of them as together
although they may be far apart

WHILE YOU'RE WAITING

We can go to the movies
share a bottle of wine
maybe do a few things together
while you're waiting for your lover
and I'm waiting for mine

We can go out dancing
if you're inclined
and watch the moon shine together
while you're waiting for your lover
and I'm waiting for mine

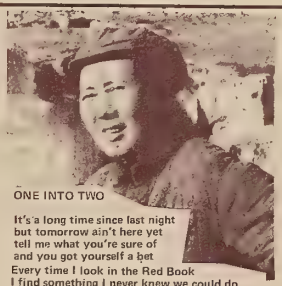
We get born one day and one day we go
In the meanwhile . . . that's the whole show, so

If I should send you
a Valentine
would it blow away your cover
while you're waiting for your lover
and I'm waiting for mine

They say time makes love pass (and it's true)
But momma love makes time pass too ooh

I don't know your fortune
your rising sign
but I bet we'd work out fine together
while you're waiting for your lover
and I'm waiting for mine

While you're waiting for your lover
and I'm waiting for mine



ONE INTO TWO

It's a long time since last night
but tomorrow ain't here yet
tell me what you're sure of
and you got yourself a bet
Every time I look in the Red Book
I find something I never knew we could do
I'm always trying to put two into one
but life goes one into two

It goes one into two
All life goes one into two
Us / into me and you

Mao dreamt he was a poet
and wouldn't you know it dreams were crimes
He didn't take too many images
only a couple of rhymes
And then he made his getaway
on a march forever long
knapsack upon his back
hidden inside his song

Singin: one into two
Mao was singin: one into two
Green hills / into yellow and blue

And he brought these thoughts up to Yenan
Like Power from the barrel of a gun
People said that's heavy man
it must've weighed a ton
Mao said I don't care what Lao-Tzu thinks
or what Confucius might say-hey
one good line is worth one thousand
pictures any old day

It's one into two
The correct line, one into two
China / into old and new

Well it's a long time since that night
and tomorrow still ain't here yet
let's throw the Red Book
at one another, see what we get
Some East West images
some bad-means-good ideas
a little political poetry
to keep away the tears

One into two, Oh Chairman!
One into two!
You yourself / into false and true

KAREN (Waltz Time)

Just a one-night stand just a few months ago
just Doctor Somebody's Medicine Show
Then the solar eclipse then the whales start to blow,
Lightning! Thunder! Love in the snow, oh

Where did you come from
Where are you going?
Do you want a companion
along the way?

Y'know I always keep my feet on the ground
I never get high and I never come down
But now the earth sounds like a merry-go-round
just one more time momma before we get found out

Where did you come from?
Where are you going?
Do you want a companion
along the way?

Einstein said that the light would be bent
but he never tried to explain where it went
some things are too heavy to misrepresent
I'd tell you "forever" if I knew what it meant darlin'

Where did you come from?
Where are you going?
Do you want a companion
along the way?

And now there's a touch of spring in the air
and summer will come again with the Fair
and there'll be a touch of autumn in our hair
it's love for all seasons I'm fallin' oh Karen

Where did you come from?
Where are you going?
Do you want a companion
all along the way?

Do you want a companion
along the way?

Fred Gardner — vocals, cymbals
Bob Jampol — bass, harmonica
Hart McNee — soprano sax, baritone sax and flute
Robbie Macdonald — banjo
Danny Heller — drums
Carole Mayedo — violin
Gary Kupper — piano
Dan Goldensohn — acoustic guitar
Ned Selfe — pedal steel guitar
Paul Robinson — electric guitar
Jeff Hamrin — electric guitar
Lloyd Kamins — electric piano
Woody Simmons — mandolin

All songs ©1979 by Leaves In October
Composer: Fred Gardner
Producer: Phil Crescenzo
Musical Director: Bob Jampol
Design: Walter Slafko
Photography: Karen Lyon
Engineer: Phil Crescenzo with Woody Simmons
Recorded at John Altmann Recording, San Francisco, CA in the summer of '79
Special thanks to Fred Merciari, Alex Foreman, Roberta Russel , Ms Clawdy, Evangeline Mix, Michael Lewis, Emily Shenkin and Kathy Coyne. And to all the Nadells.

To order by mail, send check
or money order for $5.65 to:

Leaves In October
1128 Cornell Avenue
Albany, CA 94706

Miss Piggy's AEROBIQUE

THE EXERCISE WORKOUT ALBUM

America's most talented and glamorous superstar shows you how to keep fit and stay slimme and trimme with a few minutes of daily dance movements so simple you can actually perform some of them in your sleep!

No Lifting Heavy Things

No Boring Calistheniques

No Getting Out-of-Breath

No Messing Up Your Clothes

No Dippy Double-Talk from Know-It-Alls

No Smart-de-Pants Lectures on "Bad Foods"

No Brain-Numbifying Instructions Before You Can Begin

No Feeling Like a Wet Noodle After You Have Finished

Miss Piggy's AEROBIQUE

A LYRICIST WORKOUT RECORD

Using a remarkable aerobique approach based, in part, on the writings of the great Chinese sage Moo Shu, Miss Piggy helps you bring out the beautiful "inner vous." Here are just a few of her revolutionary thoughts on diet and exercise:

• Breathing propeurly is important. But where you breathe is important, too. Do not breathe under the sink or in the back of the closet near the mothballs.

• Sadly, many people believe that to be effective, exercise must "hurt." Phooez! That is like saying that you are not enjoying your ice cream unless you get an ice cream headache.

• Watch what you eat very carefully. If it moves or makes a funny noise, send it back.

• Always dress stylishly when you work out. Remembeur, the most difficult exercise is the exercise of good taste.

• Moi does not thinque that people should stand on their ears or twist themselves into pretzels. It will just make you dizzy, and if you are not careful, you could end up having a terrible posture problem, like the Lunchbox of Notre Dame.

0 7599-23717-1

Side 1
STEREAU WARMUP
SNACKCERCISE
LIFT THE ONE YOU LOVE
EXERCISE YOUR RIGHTS
DREAM DANCIN'

2 Side
LA VIE AEROBIQUE
SIT DOWN
BREATHE EASY
A LITTLE CHIN MUSIC
HAIROBIQUES MADE SIMPLE
AU REVOIR

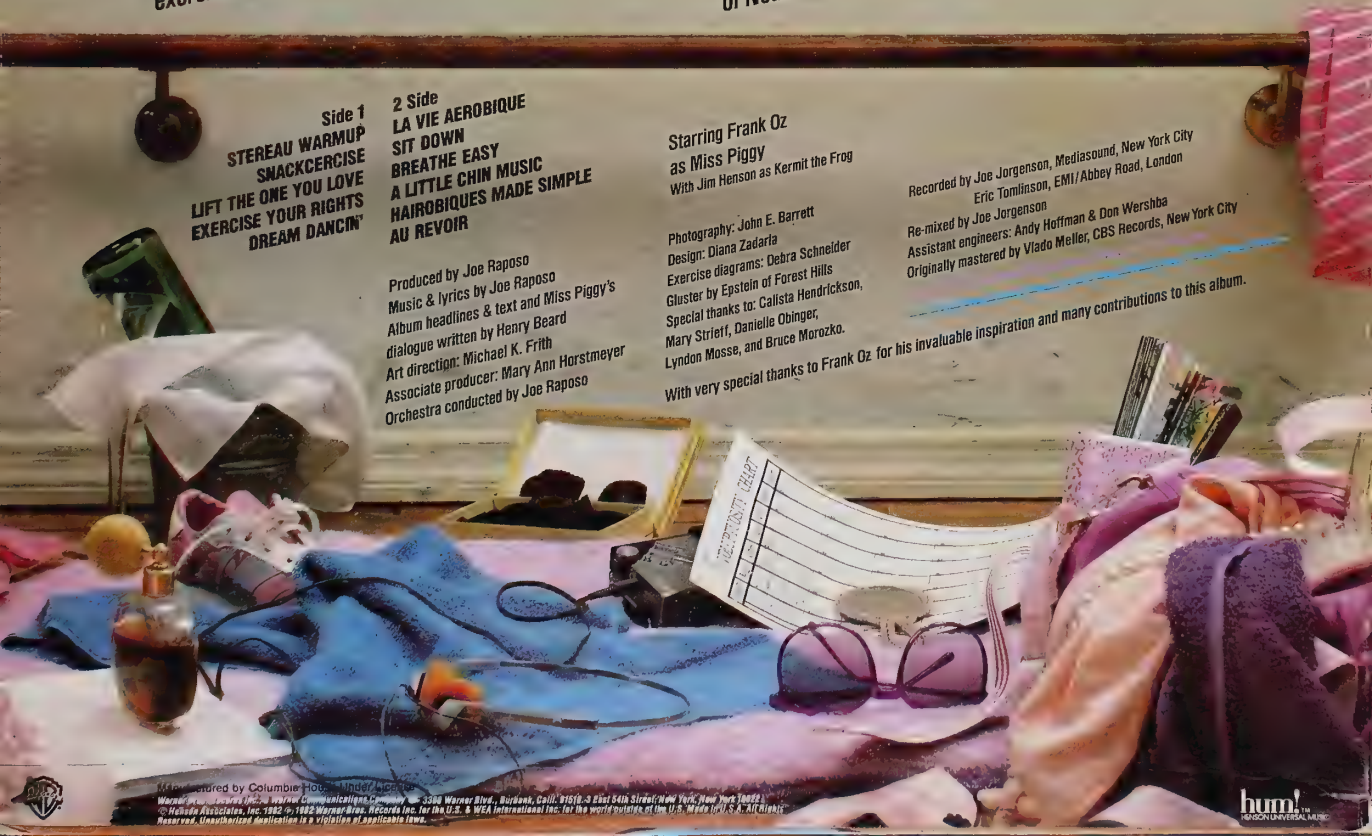
Produced by Joe Raposo
Music & lyrics by Joe Raposo
Album headlines & text and Miss Piggy's dialogue written by Henry Beard
Art direction: Michael K. Frith
Associate producer: Mary Ann Horstmeyer
Orchestra conducted by Joe Raposo

Starring Frank Oz
as Miss Piggy
With Jim Henson as Kermit the Frog

Photography: John E. Barrett
Design: Diana Zadarla
Exercise diagrams: Debra Schneider
Gluster by Epstein of Forest Hills
Special thanks to: Calista Hendrickson, Mary Strieff, Danielle Obinger, Lyndon Mosse, and Bruce Morozko.

Recorded by Joe Jorgenson, Mediasound, New York City
Eric Tomlinson, EMI/Abbey Road, London
Re-mixed by Joe Jorgenson
Assistant engineers: Andy Hoffman & Don Wershba
Originally mastered by Vlado Meller, CBS Records, New York City

With very special thanks to Frank Oz for his invaluable inspiration and many contributions to this album.



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hum! HENSON UNIVERSAL MUSIC

SIDE ONE

CRACK IN THE MIRROR
SUBTLE FORM OF TORTURE
ROSIE THRU THE WOOD
DRIVIN' MUSIC
ELEANOR

SIDE TWO

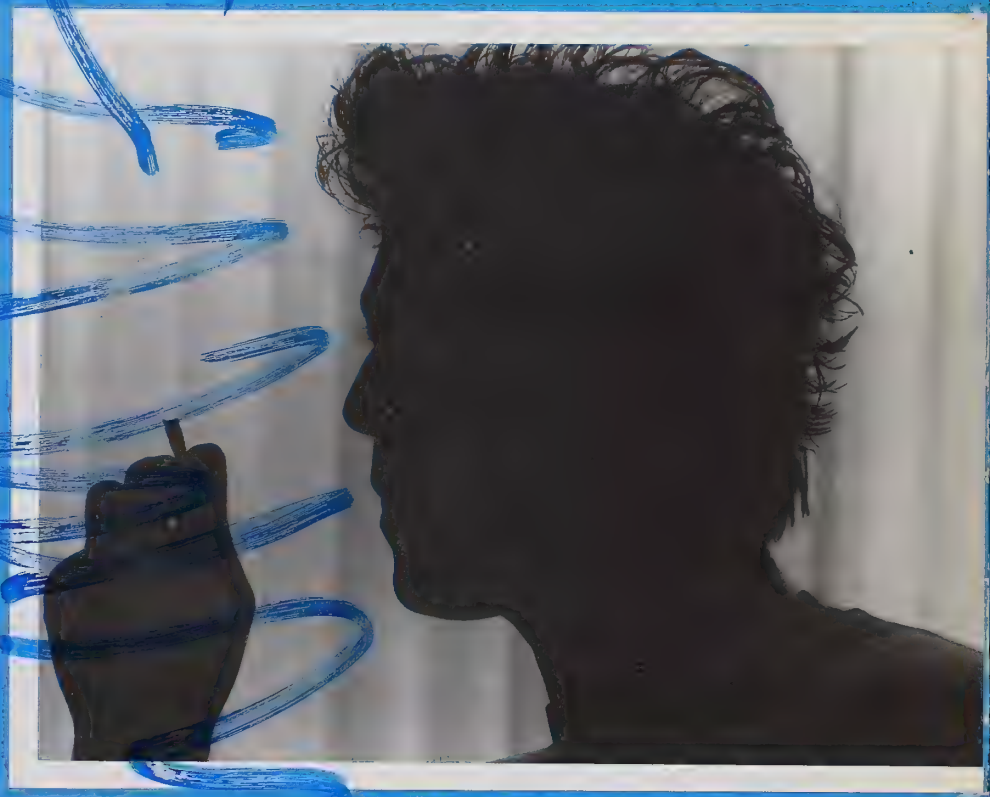
PRETEND
TOKEN OF LOVE
WOUNDED
DON'T START THE RAIN
PERMANENT DISGUISE

All songs by Dean Stefan
© 1987 PAHPULA MUSIC

Recorded on Fostex Portastudio
Produced by: Dean Stefan
Engineered by: Chris Hickey
All instruments and vocals by Dean except: Chris Hickey: Bass on Eleanor, Chorus Guitar on Rosie Thru the Wood, Harmony vocal on Crack, Drivin', Eleanor, Rain
Girl Vocals on Wounded: Mickey Kessler, Chris & Dean
Shoops on Rain: Sandy Scesny & Carol Hickey

Mixdown at Sunswept Studios with John Hoier.
Mastered at EMI by Ron McMaster
Photos by: Bo Gardner
Graphics by Hart

Write to DEAN STEFAN
c/o Sovereign
200 Hudson St.
New York, NY 10013



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3/14/87

Dear Music Director,

This is my self-produced debut album, "Trial and Error". I played all the instruments on it to give it a band sound.

I was the creative force behind the California band, the Spoilers. The excellent press we received always mentioned the songwriting as the band's strong point.

I currently earn my living as a scriptwriter for the T.V. show "Divorce Court"--yes, that's right, "Divorce Court".

I've spent the last two summers on the county fair circuit as a pitchman, where I sold the Incredible Ginsu Knife.

Between the Ginsu and "Divorce Court", I've had some experience with the more amusing side of pop culture. This album, however, is straight from the heart--it's the best thing I know how to do. I've sent it to your station because I appreciate the fact that you play new music.

By the way, any info you could send me regarding clubs, coffeehouses, college facilities, etc., would be really helpful as I'm planning a mini--tour in Spring/Summer.

Sincerely,

Dean Stefan

P.S. I would greatly appreciate a playlist.
My address:
4449 Coldwater Cnyn. #9
Studio City, CA 91604

STEREO
42513

..... HE AIN'T HEAVY .....

HE'S MY BROTHER

Talent... Spirit...Concern... Youth!
Meet the Amplified Version-
a concept of music that says to the soul,
"Jesus is alive- Somebody Cares."
Listen to the Amplified Version...
It's Contagious! ...

"Big" John Hall

SIDE ONE

Needing You—Carol King
I Don't Know Why—Crouch
United We Stand—Bride—Simon/BMI
So Much Higher—Hammer
Put Your Hand—McClellan Beechwood/BMI

SIDE TWO

Teach Your Children—Nash/Living Room/BMI
Come Along—Heaven—Otis/Crouch
It Won't Be Long—Crouch
Get Together—Ray Stevens
Cross Made The Difference—Bennard/Robbins Music
He Ain't Heavy—Neil Diamond

Amplified Version
• Bookings and Reorders
2816 W. 21st St.
Plainview, Texas

Amplified Version—Priss Hammer, Carol Morgan, Karen Martin, Bill Donovan, Fred Llapitan, Rick Hammer, Paul Morgan, Mike Morgan. **Background**—Fred Llapitan—Drums, Gary Lideen—Guitar, Bill Donovan—Bass. **Arrangements**—Rick Hammer.

Recorded at New Life Studios, Spokane, Washington, Producer—Don Zieger, Engineer—Jim Dahlem.

PERCUSSION — BEV WELCH

BASS — BENTLEY BURGESS

PIANO — TINO ARNAIZ

SUNSATIONAL

SIDE I

NICHOLAS AND ALEXANDER	2.33
SUNSHINE OF MY LIFE	2.13
WILDFLOWER	2.29
KILLING ME SOFTLY	2.42
MOZART	2.55
DAY BY DAY	2.40

SIDE II

ALONE AGAIN (NATURALLY)	2.32
CLAIRE DE LUNE	4.54
SUPERSTAR (MEDLEY)	7.29
AIN'T NO SUNSHINE	3.16
GODFATHER THEME	2.58
ODE TO BILLY JOE	2.36

PHOTOS
DONALD DAVIS
HARRY SIMONS

Produced by Bev Welch

SUNSHINE RECORDS
SOUTHAMPTON WEST

ORIGINAL FILM SOUNDTRACK

outrageous!

1977
FUNKY DISCO
+ DOWNTEMPO
8-

ORIGINAL MUSIC SCORE BY **PAUL HOFFERT**

STARRING **CRAIG RUSSELL & HOLLIS MCLAREN**

PD-1-6002
Polydor

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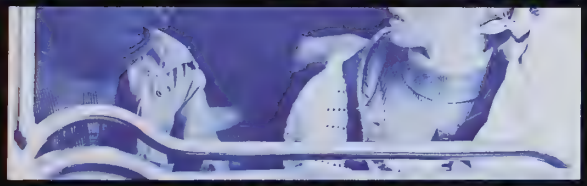
ORIGINAL FILM SOUNDTRACK OUTRAGEOUS
STARRING CRAIG RUSSELL & HOLLIS MCLAREN
ORIGINAL SCORE BY PAUL HOFFERT
LYRICS BY BRENDA HOFFERT

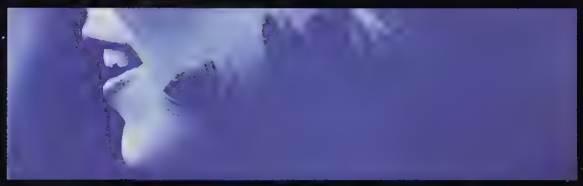
SIDE 1 • LIGA'S THEME • IT AIN'T EASY VOCAL BY BRENDA HOFFERT
RUSTY'S [illegible] • SOON IT WILL BE CHRISTMAS VOCAL BY
CECILE FRENETTE • STEP OUT VOCAL BY CECILE FRENETTE

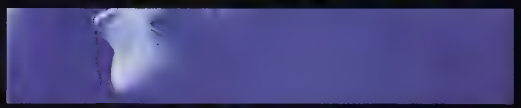
SIDE 2 • FRANKIE AND JOHNNY • DIAMONDS ARE A GIRL'S BEST FRIEND
YONGE STREET MONTAGE • ROBIN'S PARTY THEME (INSTR.)
GIVE MY REGARDS TO BROADWAY • IT AIN'T EASY

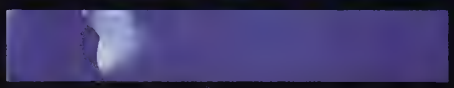
Polydor
PD-1 6002
(2344 317)

SIDE 2 CONTAINS MR. RUSSELL'S IMPERSONATIONS OF: W.C. FIELDS, MAE WEST, ROBIN TURNER, CAROL CHANNING, MARLENE DIETRICH, ETHEL MERMAN, ELLA FITZGERALD, PEARL BAILEY, JUDY GARLAND, PEGGY LEE.









PRODUCED BY WILLIAM MARSHALL AND HENK VAN DERKOLK • WRITTEN AND DIRECTED BY RICHARD BENNER • ADAPTED FROM THE BOOK "THE BUTTERFLY WARD" BY MARGARET GIBSON • DISTRIBUTED IN THE UNITED STATES BY HERBERT R. STEINMANN—BILLY BAXTER

ALBUM PRODUCED BY PAUL HOFFERT • ORIGINAL SOUNDTRACK RECORDED AT THUNDER SOUND, TORONTO, CANADA • ENGINEER: PHIL SHERIDAN • RE-RECORDED AND RE-MIXED AT TORONTO SOUND STUDIOS, TORONTO, CANADA • ENGINEERS: TERRY BROWN AND KEN MORRIS • MASTERED AT J.A.M.F., TORONTO, CANADA • ENGINEER: CUB RICHARDSON

SPECIAL THANKS TO: DUSTY COHL, NORMA HURST, OREST OLIJNYK, BERNARD SOLOMON, CLIFF BURNSTEIN, DAVID HOFFERT, BRIAN HOFFERT

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INTRODUCING THE SELECT FEW

SIDE 1

1. *GET READY*
2. *SHE'S A LADY*
3. *EASY LOVING*
4. *STAGGER LEE*
5. *SHARE THE LAND*

FROM LEFT TO RIGHT
GASTON, JACQUES, RALPH, STU, KEN

The Select Few presents

The Select Few is a group of five, four of them brothers. The brothers are from a family of sixteen who moved to Connecticut in 1960 from St. Anne, New Brunswick, Canada. Ken, the only member of the group who is not a brother, is from New Britain, Connecticut.

Gaston, the spokesman for the group, is the third oldest brother. He plays lead and bass guitar and is the lead vocal on "Treat Her Like A Lady", "One Night", "Glad All Over" and "Nice To Be With You".

Stu, the quiet type but still funny and witty, is the oldest brother. The "Buck Owen" of the group, he plays strictly rhythm guitar on this album but also plays lead guitar in other numbers. Stu does the lead vocal in "Easy Loving".

Jacques, a former Marine, is the second oldest brother. He plays the organ and also does the lead vocal on "She's A Lady".

Ralph, the youngest brother, is the drummer. You can hear his fabulous drumming and singing on "Get Ready", "Stagger Lee", "Share The Land", "Mother And Child Reunion", and "Never Been To Spain".

Last but not least is Kenny, who is not a brother but a great asset to the group and accepted as one of the family. He plays lead and bass guitar and also sings background and harmony.

The claves and gourd you hear in the background were done by Eugene, another brother, whose picture does not appear on the album. Eugene is fourteen years of age and a good prospect for a future member of The Select Few.

Now that you have met the Select Few we hope that you will enjoy this album as much as people have enjoyed listening and dancing to their music in the Hartford and Springfield area.

SIDE 2

1. *TREAT HER LIKE A LADY*
2. *ONE NIGHT*
3. *MOTHER AND CHILD REUNION*
4. *GLAD ALL OVER*
5. *NEVER BEEN TO SPAIN*
6. *NICE TO BE WITH YOU*

STEREO COMPATIBLE
CRUZADA DE FE - LP 001

LA CREACION ES BELLA

Cantan: LAS HERMANITAS DEL VILLAR "Esther y Sarita"

Es con sumo agrado que presentamos al pueblo cristiano hispanoamericano las voces internacionales de las hermanitas Esther y Sarita del Villar, de la República Dominicana, lugar donde ellas desarrollan su talento musical-espiritual a través de las cruzadas de evangelismo que dirigen sus progenitores en su país y el extranjero.

El don musical y la unción espiritual con que Dios las ha dotado las conduce en su naciente ministerio de la alabanza al Creador. Ellas están cantando en su país, Puerto Rico, Haiti, New York, Filadelfia y otros estados de Norteamérica, lugares donde viajan con regularidad.

Con esta presentación aparecen recortes sobre informaciones de periódicos dominicanos, que publican las actividades de las hermanitas del Villar. Ellas se congregan en la Iglesia Tavernáculo Evangelístico, que pastorea el Reverendo Víctor Ubiera Liriano. Después de todo lo antes dicho, es muy poco lo que tendré que añadir.

Ahora Esther y Sarita, logran lanzar su tercer disco de larga duración con el título "LA CREACION ES BELLA", una inspiración de quien escribe esta presentación y música de Pedro Silverio. Es un bello mensaje que ensalza las maravillas del Creador. Escuche en meditación este nuevo álbum, en donde la declamadora Nereyda de Del Villar, reaparece con dos poemas que de seguro llenarán su alma de gozo y seguridad.

Periodista GUILLERMO CASTILLO BLANCO
Director de "Avance Musical 74"

GRUPO IMPACTO CRISTIANO
ACOMPAÑAMIENTO MUSICAL
DE MAYAGUEZ, P. R.

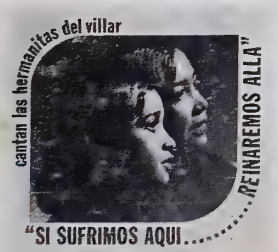
DECLAMADORA:
NEREYDA DEL VILLAR

LADO A

1—LA CREACION ES BELLA (Canta Esther)
(G. Castillo B/P. Silverio)
2—DIME DE TI (Dúo Esther-Sarita)
(A. D.).
3—LEVANTATE MI AMIGO (Poema Nereyda)
(A. D.).
4—SAULO HACIA DAMASCO (Canta Esther)
(A. D.).
5—SUBE ACA (Canta Sarita)
(Israel Santana)
6—CANTAD ALEGRES (Dúo Esther-Sarita)
(Julio Pérez)

LADO B

1—NADA ME PODRA APARTAR (Canta Sarita)
(Luis Ríos)
2—AMIGO FIEL (Dúo Sarita-Esther)
(A. D.).
3—EL MAL DE OJOS (Poema Nereyda)
(Enrique Lugo)
4—SU MUNDO (Canta Esther)
(Junior Couventier)
5—Y SERA EL FINAL (Dúo Sarita-Esther)
(A. D.).



ACOMPAÑAMIENTO MUSICAL:—
Grupo Impacto Cristiano, de Mayagüez, Puerto Rico
Luis del Valle, Director Musical.
Ejecutante de Guitarra, órgano, piano y arreglista.
Además participación a dúo con Esther y Sarita.
Bajo . . . Jorge Echevarría Morales.
Batería y Voz hablada . . . Filiberto Pérez y Pérez.
Técnico de Grabación: Salvador Morales P.
(Estudios Fabiola (R. D.)

Haga sus pedidos a: Evang. David del Villar
Grabaciones Religiosas CRUZADA DE FE
Apdo. 42-2, Santo Domingo, República Dominicana.

TELEFONOS: 566-5395
566-1334

pilgrim 20 singers

Larry Bradford	Wichita, Kansas
Lee Brock	Wichita, Kansas
Cathy Burns	Salina, Kansas
Dennis Criser	Omaha, Nebraska
Mike Dunagan	Midland, Texas
Sally Giles	Omaha, Nebraska
Bob Hughes	Wichita, Kansas
David Ingrham	Midland, Texas
Jimmy Kearney	Lawrence, Kansas
Jimmy Minton	Slidell, Louisiana
Colleen Spence	Millard, Nebraska
Gary Williams	Kansas City, Missouri
John Davis, technician	Lawrence, Kansas

BREAKTHROUGH!

SIDE ONE:	
BREAKTHROUGH	1:48
BY THE TIME I GET TO PHOENIX	2:10
YOU CAN HEAR IT IF YOU TRY	1:45
DID YOU TURN AWAY	2:15
I DIG ROCK AND ROLL MUSIC	2:05
DON'T LET THE RAIN COME DOWN	2:30
SIDE TWO:	
ATLANTIC CHARTER	1:05
ODE TO BILLY JOE	3:50
YOU CAN TELL THE WORLD	1:27
KICKS	2:30
FOR WHAT IT'S WORTH	2:50
LET'S GET TOGETHER	2:30

Youth around the world seem to be marching, marching in protest of injustice, the draft, and a thousand other things.

PILGRIM 20 SINGERS are marching to proclaim a Christian concept of witness in the Twentieth Century — theirs is a positive protest for a current kind of Christian faith that endures through life at its best and at its worst.

The thrust of PILGRIM 20 is the presentation of Christian witness in the church, in the community, and on campus. Their songs, with beats and themes that BREAKTHROUGH to today, reach out to people who are searching for deeper meaning in life.

Words from their song "Breakthrough" present a challenge to relevant Christian living:

Does anybody work at learning to love?
Do we try to breakthrough to be?
Do we give bread instead of a stone?
I'm gonna' let it begin in me.

Pilgrim 20 Singers are maintained through a non profit corporation known as Pilgrim 20 Incorporated. Howard V. Harrison, Wichita, is president, Clint Dunagun, Lawrence, is vice-president and James E. Dunning, Wichita, is secretary-treasurer.

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P.O. Box 12157 / Fort Worth, Texas 76116 / Paul M. Stevens, director

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Cover Art and Design, Darrell Wood

203.0017

CESAR CAMARGO MARIANO - NELSON AYRES

LADO A

PRISMA (C. C. MARIANO/N. AYRES)	6:05
CIDADE ENCANTADA (N. AYRES)	4:22
CHORO DOS REIS (C. C. MARIANO)	5:35
APRIL CHILD (MOACYR SANTOS)	5:43

LADO B

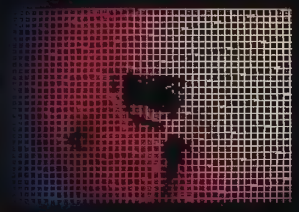
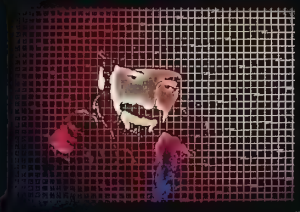
OS BREAKERS (C. C. MARIANO)	4.52
CAPOEIRA (C. C. MARIANO/NELSON AYRES)	1:51
FREVO RASGADO (GILBERTO GIL)	2:56
ULTIMA INSPIRAÇÃO (PETER PAN)	5:00
NOS BAILES DA VIDA (M. NASCIMENTO/F. BRANT)	6:35

PRISMA

PRODUÇÃO: CESAR C. MARIANO.
ASSIST. PRODUÇÃO: ELODI/FLÁVIA RODRIGUES ALVES.
ARRANJOS: CESAR C. MARIANO E NELSON AYRES.
DIREÇÃO MUSICAL: C. C. MARIANO.
TÉCNICO DE SOM: MARCUS VINICIUS.
MIXAGEM: MARCUS VINICIUS E CESAR C. MARIANO.
ASSIST. ESTÚDIO: RONALDO E ROBSON.
DIREÇÃO DE ARTE: ARIEL SEVERINO
CAPA E FOTOS: ARIEL SEVERINO.
ARTE FINAL: LAERTE S. JUNIOR.
GRAVADO NOS ESTÚDIOS "NOSSO ESTÚDIO" - S. PAULO, EM 24 CANAIS

AGRADECIMENTOS:
AOS AMIGOS (QUASE IRMÃOS) EMIDIO, MANI, MARINHO E CRISTINA;
PELA ATENÇÃO E CORAGEM DE JOSÉ MAURÍCIO;
À DEDICAÇÃO DE MARCUS VINICIUS;
À BOA VONTADE DE RONALDO E ROBSON;
ÀS BOAS IDÉIAS E À COMPETÊNCIA DE DINO VICENTI;
AOS GENTIS E SEMPRE AMIGOS: LUCAS, WALTER SANTOS E TEREZA SOUZA;
E À UNIÃO DAS MÃOS E DAS CABEÇAS DOS MÚSICOS QUE PARTICIPARAM DESTE PROJETO.

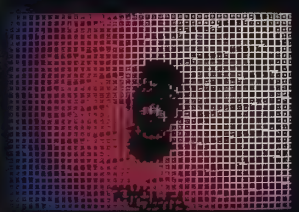
ESTE DISCO É DEDICADO A CLAUDIO BELTRAME.

CESAR C. MARIANO:
PIANO ACÚSTICO.
YAMAHA - CP.80.
DX.7-YAMAHA.
JUNO-106.
KORG-LAMBDA.
DRUMULATOR.
PRO-ONE.
DRUM-COMPUTER - 8000.

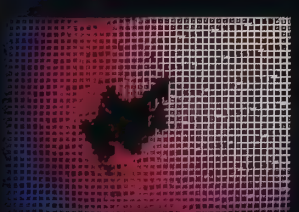
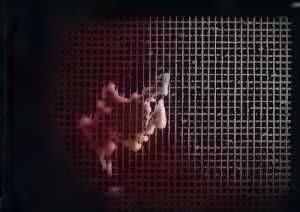
NELSON AYRES:
PIANO ACÚSTICO.
YAMAHA - CP.80.
DX.7-YAMAHA.
JUNO-106.

CRISPIN DEL CISTIA:
DX.7-YAMAHA.
RHODES.
KORG-LAMBDA.
MINI-MOOG.



AZAEL RODRIGUES:
BATERIA ACÚSTICA.
SIMONS DRUM.
PERCUSSÃO.
VIBRAFONE.

JOÃO PARAHYBA:
PERCUSSÃO.

DINO VICENTE:
PROGRAMAÇÃO DE COMPUTADOR.
PROGRAMAÇÃO DE TECLADOS.

MARCUS VINICIUS:
MIXAGEM

stereo

Groove Master Records

SAGITTARIUS

GROOVE MASTER RECORDS

GMRLP05

Groove Master Records

SAGITTARIUS

TRACK ONE

1. NATHAN DAVIS STICK BUDDY
From The Album "IF"

2. JOHNNY GRIFFITH O.D. (OVER DOSE)
From The Album "THE GENEVA CONNECTION"

3. THE FRANK CUNIMOND TRIO CHAMELEON
From The Album "SAGITTARIUS"

TRACK TWO

4. ASTRO SOUNDS FLAMEOUT
From The Album "ASTRO SOUNDS"

5. LOUIS ARMSTRONG THE CREATER HAS A MASTER PLAN
From The Album "ATTENTION"

6. HILTON FELTON THE POWER OF LOVE, (IT'S IN MY HEART)
From The Album "FAMILY AND FRIENDS"

7. LALOMIE WASHBURN BRING MINDS ALIVE
From The Album "COULD IT BE"

1998 GROOVE MASTER RECORDS

GMRLP05

T. C. Atlantic

12014 - MONO EV 102 Eva

FREDDY FREEMAN ROD EATON BOB WELLS JOE KANAN

Wherever we play someone always asks, "Which one is 'T.C.?'" There's nobody named T.C.", we patiently explain, "T.C. isn't anyone's initials."
Then what does T.C. stand for? For some time now we have maintained that T.C. doesn't stand for anything, but some people will not accept that. So, for those who must have a more substantial answer, we propose the following:

"T.C. stands for DEMOCRACY"

"T.C. stands for MOTHERHOOD

"T.C. stands for APPLE PIE"

"T.C. stands for THE FLAG"

Side One

1 - I think it's gonna work out fine (Seneca-Lee)	2'56
2 - Mona (E. McDaniels)	4'06
3 - My babe (Walter)	2'43
4 - Spanish Harlem (Spector-Leiber)	3'25
5 - Once upon a melody (Toby-Stein)	2'00
6 - Don't ask me what I say (P. Jones)	4'11
7 - I love you so, Little girl (Toby-Stein)	1'56
8 - Smokestack lightning (C. Burnett)	4'15

Side Two

1 - Shotgun (A. Dewalt)	3'35
2 - I'm so glad (Freeman-Kanan)	3'05
3 - Stand by me (King Glick)	3'32
4 - Judgement train (H. Nehls-J. Kanan-F. Freeman-R. Wells)	2'36
5 - Shake (S. Cooke)	3'00
6 - Baby please don't go (Morganfield)	1'35
7 - Lovelight (Malone-Scott)	8'42

We sincerely hope that these statements clarify our position for anyone who may have been confused. To those who know us as the fun-loving, care-free, devil-may-care group that we are, T.C. will continue to have the same meaning as it has had in the past: NOTHING.

We wish to take this opportunity to thank the BEL-RAE BALLROOM for their co-operation in making this album possible. We also wish to thank all of you who came that night to watch and listen and laugh. Without your help we would have played much better.

T. C. Atlantic

TECHNICAL DATA The techniques used in recording this album were much more complex than anything that has been tried in this area. To properly mix the sound on location all the studio amplifiers, limiters, etc., were fed through a specially built mixing system into an Ampex four-track master recorder. The four tracks were used for drums-instruments-voices-crowd, respectively. A total of nine microphones were used to properly capture the entire performance which was then brought back to the studio for editing and remixing. With the help of the band, the four tracks were then blended together to achieve the desired sound. No fancy tricks were necessary to "doctor" the sound, and therefore the sound that you hear is the same sound heard at the dance. We then must contend that this is the only "live" sounding rock and roll album to come out of this area . . . . but then why not??? T.C. happens to be a very "alive" group.

F.G.L. 15, rue de l'Amiral Roussin - 75015 Paris. Tél. : (1) 734.15.14

~Olav Basoski~

Samplitude Vol.4

B
~ Olav Basoski ~
Samplitude Vol.4
A1. Easy Piecy Japaneesy 7'03
A2. The Prize (Olav's Ultradub) 5'50
B1. House Of Wood 6'03
B2. Keep On Dancin' 8'01
All tracks written, produced & mixed by Olav Basoski
Published by Bio Music
Wong Enhanced Recordings BV
Made in Holland

Jose Feliciano–Angela

JOSÉ FELICIANO

AARON LOVES ANGELA
MOSES GUNN
LEVIN HOOKS
ERNESTINE JACKSON
Introducing IRENE CARA
ROBERT HOOKS as Beau
A ROBERT J. ANDERSON/GORDON PARKS, JR./FLOYD S. GILMOUR, JR. Film
produced in association with ROGER BERLIND and EDWARD R. DOWNE, JR.
Written by GERALD SANFORD
Music by JOSE FELICIANO and JANNA MERLYN FELICIANO
Songs performed by JOSE FELICIANO
Producer ROBERT J. ANDERSON
Director GORDON PARKS, JR.
Special guest appearance by JOSE FELICIANO and WALT FRAZIER

PRODUCED BY JANNA MERLYN FELICIANO AND JOSE FELICIANO

RECORDING & REMIX ENGINEER: RICK RICCIO
CO-ENGINEER: JIMMY TARBUTTON
RECORDED AT: MOTHER MUSIC SOUND RECORDERS, ORANGE, CALIFORNIA
MASTERING: ARTISAN SOUND RECORDERS
MANAGEMENT: MOTHER MUSIC MANAGEMENT, 415 NORTH TUSTIN AVENUE, ORANGE, CALIFORNIA 92667

SPECIAL THANKS TO: MARC TURK, LARRY UTTAL AND OUR WHOLE PRIVATE STOCK FAMILY, HENRY LEWY, BOB & PAM McDONALD, BURL HECHTMAN, DAVID BROKAW, ANNE "PEG" ZEMLICKA FOR HER HOME COOKING, GEN LOMBINO, JUDY GOLDNER, GYNGER HOOVER, JEAN SAFFO, JACK STONE, GARY NICKEL, CHERIE THEAKSTON, JOHN GUERIN, GORDON PARKS, JR., CHARLES MOORE.

COVER ILLUSTRATION: GEORGE STAVRINOS
ALBUM DESIGN: NEIL TERK & CO.
ART DIRECTION: BEVERLY WEINSTEIN & JANNA MERLYN FELICIANO

SIDE ONE

ANGELA (4:57)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocals, Guitar, Congas JOSE FELICIANO
Drums, Percussion LARRY BROWN
Bass SCOTT EDWARDS
Keyboards DAVID PAICH
Strings SID SHARP & HIS MAGIC STRINGS
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

I'VE GOT A FEELING (2:43)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass REINIE PRESS
Keyboards LARRY MUHOBERAC
Percussion PAULINHO MAGALHAES
Timbales WILLIE BOBO
Horns TOM SCOTT, JACKIE KELSO, LEW McCREARY, GARY GRANT, CHUCK FINDLEY, VINCE DeROSA, RICHARD PERISSI
Horn Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

SWEET STREET (4:10)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums DAVID KEMPER
Keyboards/Clavinet LARRY MUHOBERAC
Bass SCOTT EDWARDS
Siren RICK RICCIO
Horns TOM SCOTT, JACKIE KELSO, LEW McCREARY, GARY GRANT, CHUCK FINDLEY, VINCE DeROSA, RICHARD PERISSI
Girls' Vocals GWEN EDWARDS, ANITA SHERMAN, ALEX BROWN
Spoken Voices CYNDI GRECCO, BOB HEINLEIN
Horn Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

NIRVANA (Part I, Part 2) (5:48) (2:43)
(Jose Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass SCOTT EDWARDS
Keyboards DAVID PAICH
Percussion JOHN GUERIN
Strings SID SHARP & HIS MAGIC STRINGS
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

SIDE TWO

WHY (3:24)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass REINIE PRESS
Keyboards LARRY MUHOBERAC
Percussion PAULINHO MAGALHAES
Timbales WILLIE BOBO
Horns TOM SCOTT, JACKIE KELSO, LEW McCREARY, GARY GRANT, CHUCK FINDLEY, VINCE DeROSA, RICHARD PERISSI
Horn Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

MICHAELANGELO (3:36)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Guitar, Bass JOSE FELICIANO
Drums LARRY BROWN
Keyboards DAVID PAICH
Percussion PAULINHO MAGALHAES
Strings SID SHARP & HIS MAGIC STRINGS
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

SALSA NEGRA (5:17)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar, Bass, Congas JOSE FELICIANO
Drums LARRY BROWN
Keyboards DAVID PAICH
Percussion PAULINHO MAGALHAES
Timbales WILLIE BOBO
Arrangement JOSE FELICIANO

AS LONG AS I HAVE YOU (6:31)
(Jose Feliciano and Janna Merlyn Feliciano)
Colgems Music Corp./J & H Publishing Co. (ASCAP)

Vocal, Guitar JOSE FELICIANO
Drums LARRY BROWN
Bass SCOTT EDWARDS
Keyboards DAVID PAICH
Strings SID SHARP & HIS MAGIC STRINGS
Harpist STELLA CASTELLUCCI
String Arrangement BARRY FASMAN
Arrangement JOSE FELICIANO

[illegible] RECORDS.
JOHN GUERIN APPEARS THROUGH THE COURTESY OF CARIBOU RECORDS.

PS 2016

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ANGELA

Angela, do you really love me
Or is this a game you play
Can I believe the tender words you say
Or, is this my final day with you, Angela

Angela, the world was made for you and me
A love like ours was meant to be

I'VE GOT A FEELING

I got a feeling, deep down in my soul.
I wanna share this feeling with everyone I meet.
I wanna clap my hands and I wanna move my feet.

I got a feeling, deep down in my soul.
Yeah.
Clap your hands, Baby, and rock around the clock.
We're gonna keep on rockin' until the day is near.
We're gonna have a good time, Baby, Baby, have no fear.
I got a feeling, deep down in my soul.

I can feel it, yes, indeed.
I can feel it, all goin' through me.
I can feel it, I can feel it.

I got a feeling, deep down in my soul, I said.
I wanna share this feeling with everyone I meet.
I wanna clap my hands and I wanna move my feet.
I got a feeling, deep down in my soul.
Yeah.

I can feel it; listen to me.
I can feel it, OOOh, goin' all through me.
I can feel it.
Ay, ye, ye, yeah.

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SWEET STREET

(Jose Feliciano and Janna Merlyn Feliciano)

Gonna put you on sweet street, treat you right.
I keep my friends in the pink, gonna make ya feel fine.
You don't want my sugar, there's others waitin' in line.

'Tho I'm no doctor, I can ease the pain.
When the desert is dry, I bring the rain down.

I got a chocolate woman, Makes a dead man feel.
This organ grinder, plays good music.

I can make a deaf woman hear a little baby talk.
You know she heard me by the way she walks.

'Tho I'm no doctor, I can ease your pain.
When the desert is dry, I bring the rain down.

Give you all my money, you be takin' me down.
Hittin bottom on sweet street, spread your honey around.
I take care of my business, in this jungle town.

'Tho I'm no doctor, I can ease the pain.
When the desert is dry, I bring the rain down.

Gonna put you on sweet street, treat you right.
You don't want my sugar, there's others waitin' in line.

'Tho I'm no doctor, I can ease your pain.

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WHY

(Jose Feliciano and Janna Merlyn Feliciano)

Why can't they see
That a love like ours was meant to be
Oh darlin', why, can't they see
That a love like ours was meant to be

I was thrown into this crazy world
And I never had me the love of a girl.
You came and showed me that love could be found.
No one's got the right to tell me
I can't have you around.

Why, can't they see
That a love like ours was meant to be.
Oh darlin', why can't they see
That a love like ours was meant to be.

I was born in an old tin shack
And all I had, Lord, is what I carried on my back.
But Daddy told me, "Son, don't be no fool,
When you're on your own, please obey the golden rule."

Why, why, why, can't they see
That a love like ours was meant to be,
Oh darlin', why, can't they see
That a love like ours was meant to be

Oye me negrona, oye cosa buena,
Oye me mulatta, hey, hey, ya, ya,
Hey, hey

I want to know now, I want to know
Why does this world have to be so mixed up.
I love you and I've got to have you, darlin'
Why can't they see
That a love like ours was meant to be.
[illegible]
That a love like ours was meant to be.

Oye me negrona, oye me mulatta,
Ove que yo me voy para gosar alla
Hey, hey, hey.

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SALSA NEGRA

(Jose Feliciano and Janna Merlyn Feliciano)

Alli viene el Negro, alli viene el Negro, mulatta;
Alli viene el Negro, alli viene el Negro, mulatta.

That's what they say when he comes around here
To see you every night.
Because the people here don't like him.
They say his color, girl, ain't right.

Well, alli viene el Negro, alli viene el Negro, mulatta.
Alli viene el Negro, alli viene el Negro, mulatta.

It's not exactly custom in the island from where you come,
For you to go with a man like that.
A man who can make you black.

Alli viene el Negro, alli viene el Negro, mulatta.
Alli viene el Negro, alli viene el Negro, mulatta.

Alli viene el Negro, alli viene el Negro, mulatta;
Alli viene el Negro, alli viene el Negro, mulatta.

[illegible]
[illegible]
I love you
Even though he is no clown.

He is going to leave you
Just like he left her.
All the girls he's had in town.
Everybody sure don't like him
'Cuz you know his skin is brown.

Alli viene el Negro, alli viene el Negro, mulatta;
Alli viene el Negro, alli viene el Negro, mulatta.

Oo -la -la -a -a
Oo -la -la -a -a.

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MY BABY DON'T LOVE ME

[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
Ah, I [illegible]
[illegible]
[illegible]
My [illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]

[illegible]
[illegible]
How could I understand
That she didn't need me
My Baby don't love me

But I love you more than life itself.
I live for you.
It would break me in two, if you didn't need me
If you didn't love me.

[illegible]
[illegible]
[illegible]
[illegible]

And I'll [illegible]
[illegible]

Ah [illegible]
[illegible]
Ah [illegible]

[illegible]
[illegible]

PS 2010

[illegible]

DO IT ON THE RADIO

RAB's 1970 On-Air Campaign To Sell Radio!

And To Celebrate Radio's 50th Anniversary,

The History Of Radio In Sound... To Play At Business Meetings And In Your Presentations

Created By

Chuck Blore Creative Services

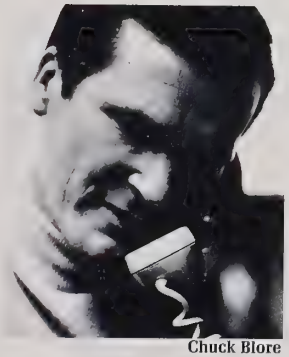
DO IT ON THE RADIO

These are the commercials—which use Radio to sell Radio—which generated such tremendous interest and enthusiasm when we previewed them at broadcaster meetings around the country.

"Do It On The Radio" is the great pay-off line in these new on-air commercials, which are the latest in RAB's continuing drive to encourage stations to use their own facilities to impress advertisers with the creative impact and coverage of Radio.

These new "Do It On The Radio" commercials can also be an excellent way to celebrate and promote the 50th anniversary of our great medium in 1970.

In the past RAB has employed the talents of Bob and Ray and Stan Freberg in our "sell Radio with Radio" commercials. Continuing that great creative tradition, we commissioned Chuck Blore Creative Services to produce the campaign, and the results on this disc speak (and sing) for themselves. Chuck Blore is one of the new breed of West Coast commercials creators. He has put together outstanding, productive Radio commercials for such diverse advertisers as AT&T, Taystee Bread, and Chicken Delight.



Chuck Blore

About The "Do It On The Radio" Commercials

These commercials—bright, fast-paced, musically memorable—can be played as they are, may also be edited to virtually any length. They cover many facets of Radio's selling ability, and feature statements on Radio advertising from executives as impressive and influential as Tom Dillon, BBDO President.

9 On-Air Spots

(1) The Grand Ballroom: Sound recreation of the ANA/RAB Workshop in New York including a solid endorsement of Radio's ability to surmount the boredom barrier.

(2) Radio Advertising Story: How Radio helped Smucker's Jams and Jellies go from $13 million to $51 million in sales in less than 10 years is reported matter-of-factly by company spokesman. Also taped live at the ANA/RAB Workshop.

(3) To Enlist The Imagination: Exciting, nostalgic, fast-paced history of Radio in 60 seconds, emphasizing that old Radio shows are more memorable than today's Tv fare.

(4) Radio Is King: A big, booming, production that proclaims: "Radio is King of the media."

(5-9) Arrangements of the "Do It On The Radio," including a straight instrumental bed which allows Radio personalities to ad lib their own endorsements of Radio.

Schedule these nine great spots straight through the year, at times when they'll do the most good, when they reach advertising executives.

The Flip Side... Radio's First 50 Years In Three Exciting Sound Montages

☐ A history of Radio in less than 12 minutes, the voices, sounds, events, and living history as it was broadcast over the last 50 years.

☐ A covey of commercials from the first groping attempts to the sophisticated, intelligent messages of today. Dramatizing the great strides we've made to reach consumers.

☐ A panorama of America's popular songs and performers of the past five decades; reflecting our changing musical tastes over the years.

These three sound histories (which can't be played on the air) take on special significance in 1970, Radio's 50th anniversary year. Radio executives should use them at meetings, lunches, dinners, speeches, etc.—as dramatic proof of Radio's unique and spectacular service to America over its first 50 years.

RADIO ADVERTISING BUREAU, INC.
555 Madison Ave., New York, N.Y. 10022 (212) 688-4020
230 North Michigan Ave., Chicago, Ill. 60601 (312) 372-4620
5455 Wilshire Blvd., Los Angeles, Calif. 90036 (213) 938-2721
Boulevard Center Building, Detroit, Mich. 48202 (313) 872-7220

GUIDEPOSTS SPOTS WITH FRAN ALLISON & BUD COLLYER

50 bright moments of wisdom for your public service programming

GUIDEPOSTS SPOTS

50 Inspirational Nuggets

From Guideposts Magazine

WITH FRAN ALLISON & BUD COLLYER

GUIDEPOSTS RECORDS

ABOUT THIS ALBUM

- Guideposts Spots are short inspirational quotations from some of the world's great thinkers and from the Bible. They are presented here by TV and radio stars Fran Allison and Bud Collyer.
- This album contains 50 guideposts to successful living—including on Side Two some 20 selections of readings from the Psalms. Because of their brevity—15-60 seconds in length—many radio stations are finding Guideposts Spots ideal for programming daily Monday through Friday.
- These spots have been produced exclusively for use by radio stations in public service programming. They are to be broadcast without commercial sponsorship.
- This is the sixteenth album in the growing "Guideposts Library of Inspiration." These recordings are released regularly—on request—to more than 2800 radio stations.

Each day Monday through Friday television stations in some 200 cities nationwide air Bud Collyer's panel show "To Tell The Truth." Bud, however, has not always enjoyed such wide exposure. As a young man he set out to be a lawyer, but after two years working as a law clerk for "a fast $15 a week and desk space" he switched to broadcasting — and his star has risen steadily ever since. After hosting "Cavalcade of America," Bud assumed his most enjoyable role as an actor — 14 years as "Superman." Later he moved into television as M.C. and producer of "Beat The Clock." He and his wife make their home in Greenwich, Connecticut.

Fran Allison started her career as a school teacher, but her talents as a singer soon led her to Chicago and a place as one of the 'regulars' on Breakfast Club. Best known, of course, for the warmth, charm and fun she brought to NBC's famous television show, "Kukla, Fran and Ollie," Fran lately has appeared on The Today Show, The Tonight Show, The Perry Como Show, as well as being guest panelist on "Password" and "The Match Game." Currently she and the Kuklapolitan Players are preparing five CBS TV specials and two NBC Children's Theatre specials — all of them to be aired in some 250 cities. Fran and her husband live in Englewood, New Jersey.

WHAT IS GUIDEPOSTS MAGAZINE?

- Guideposts Magazine is an independent, non-profit, monthly publication read by an audience of 7,000,000 each month.
- The magazine contains personal experience stories which show how men and women from all walks of life have found strength, courage and hope through their belief in God.
- It is interfaith, interdenominational.

Other albums available to radio stations are:

- *Christmas Stories from Guideposts* — Irene Dunne & Dick Van Dyke
- *Guideposts for Living* — Mary Martin & Norman Vincent Peale
- *Guideposts to Happiness* — Catherine Marshall & Art Carney
- *Guideposts to Freedom* — Kate Smith & Dr. Peale
- *Guideposts to Courage* — Mrs. Billy Graham & Roger Williams
- *Guideposts for Busy Housewives* — Marge Champion & Colleen Evans
- *Guideposts from the World of Sports* — Carol Heiss & Red Barber
- *Guideposts for Everyday Living* — Mrs. N. V. Peale & Robert Young
- *Guideposts Spots, Vol. I* — Anita Bryant & Dr. Peale
- *Guideposts Spots, Vol. II* — Catherine Marshall & Red Barber
- *Guideposts Spots, Vol. III* — Barbara Britton & Bobby Richardson
- *Sudden Peril* — June Lockhart & Joel McCrea
- *Spirit Lifters, Vol. I* — Dr. Peale
- *Spirit Lifters, Vol. II* — Dr. Peale

For a complimentary copy of any of these albums, write Guideposts, Radio-TV Services, 3 West 29th St., N.Y., N.Y. 10001

SIDE ONE

BAND		TIME
1	GENERAL MAC ARTHUR: "Youth is not a time of life; it is a state of mind. Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul. Worry, doubt, self-distrust, fear and despair — these bow the heart and turn the spirit back to dust. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hope, as old as your despair."	:44
2	BOOKER T. WASHINGTON: "I have learned that success is to be measured not so much by the position that one has reached in life as by the obstacles which he has overcome while trying to succeed."	:21
3	LINCOLN: "I have felt His hand upon me in great trials and submitted to His guidance, and I trust that as He shall further open the way, I will be ready to walk therein, relying on His help and trusting in His goodness and wisdom."	:25
4	BENJAMIN FRANKLIN: "In this life it is the working man who is the happy man. As for money, money never made a man happy yet, nor will it. There is nothing in its nature to produce happiness. The more a man has, the more he wants. You may rely upon the proverb of that wise man — who said, 'Better is little with the fear of the Lord, than great treasure, and trouble therewith'."	:34
5	HENRY VAN DYKE: "Never believe anything bad about anybody unless you positively know it to be true; never tell even that, unless you feel that it is absolutely necessary — and that God is listening while you tell it."	:24
6	ELBERT HUBBARD: "The essence of genius in this life is demonstrated by the man who takes the lemons that Fate hands him and starts a lemonade stand with them."	:15
7	DR. CHARLES MALIK: "Success in life is neither fame, wealth nor power. Success is seeking, knowing and obeying God. If you seek, you will know, if you know you will love, and if you love you will obey."	:29
8	THOMAS CARLYLE: "The man who sings at his work is superior to any of those who follow the same pursuit in silent sullenness. He will do more in the same time — he will do it better — and he will persevere longer."	:23
9	HARRY EMERSON FOSDICK: "There is no more searching test of a man, than the way he behaves when he has to pass through a prolonged period of disappointing failures. Then comes the real proof of the man. Achievement, if a man has the ability is a joy; but to take hard knocks and then come up smiling and trying — this is perhaps the deepest test of character."	:32
10	THOMAS JEFFERSON: "I hold the precepts of Jesus Christ as delivered by Himself, to be the most pure, benevolent, and sublime which have ever been preached to man."	:17
11	JOSEPH HAYDN on the gladness in his music: "When I think upon God, my heart is so full of joy that the notes dance and leap from my pen; and since God has given me a joyful heart, it will be pardoned me that I serve Him with a cheerful spirit."	:33
12	PETER MARSHALL: "Forbid, Lord, that we should fall in love with 'things'. Then shall we be saved from tyranny of possessions. . . . Give us, the courage to simplify our lives. So may we be mature in our faith . . . In Thy name, who alone can give us moderation and balance and zest for living, we pray."	:33
13	ANONYMOUS: "There are so many fine things which you mean to do some day, but the only time that is surely yours is the present. This is the time to forgive the fault of a thoughtless friend, to speak a word of appreciation, to sacrifice self a little more for others. Today is the day to use your God-given abilities and make your life worthwhile."	:32
14	EMERSON: "Happiness is a perfume you cannot pour on others without getting a few drops on yourself."	:17
15	An anecdote from the life of author JOHN RUSKIN	:42
16	BISHOP FULTON SHEEN: "In this life we become what we love. If we love what is base, we shall become base; but if we love what is noble, we become noble. Hence the importance of the right kind of ideals and the right kind of heroes. Our Lord said, 'Where your treasure is, there is your heart also'."	:30
17	HENRY WARD BEECHER: "If you want your neighbor to see what God's spirit will do for him, let him see what it has done for you."	:17

SIDE TWO

BAND		TIME
1	Psalm 69: "I will praise the name of God with a song; I will magnify him with thanksgiving . . . you who seek God, let your hearts revive. For the Lord hears the needy and does not despise his own that are in bonds."	:26
2	Psalm 100: "Make a joyful noise to the Lord, all the lands! Serve the Lord with gladness! Come into his presence with singing! Know that the Lord is God! It is he that made us, and we are his, we are his people, and the sheep of his pasture. Enter his gates with thanksgiving and his courts with praise! Give thanks to him, bless his name! For the Lord is good; his steadfast love endures forever, and his faithfulness to all generations."	:46
3	Psalm 9: "The Lord is a stronghold for the oppressed, a stronghold in times of trouble. And those who know thy name put their trust in thee; for thou, O Lord, hast not forsaken those who seek thee."	:27
4	Psalm 106: "Praise the Lord! O give thanks to the Lord, for he is good; for his steadfast love endures forever! Who can utter the mighty deeds of the Lord; or show forth all his praise? Blessed are they who observe justice, who do righteousness at all times!"	:31
5	Psalm 18: "I love thee, O Lord, my strength. The Lord is my rock, and my fortress, and my deliverer, my God, my rock, in whom I take refuge, my shield and the horn of my salvation, my stronghold. I call upon the Lord, who is worthy to be praised, and I am saved from my enemies."	:37
6	Psalm 118: "This is the Lord's doing; it is marvelous in our eyes. This the day which the Lord has made; we will rejoice and be glad in it."	:27
7	Psalm 25: "Make me to know thy ways, O Lord; teach me thy paths. Lead me in thy truth, and teach me, for thou art the God of my salvation; for thee I wait all the day long."	:26
8	Psalm 103: "Bless the Lord, O my soul, and forget not all his benefits who forgives all your iniquity, who heals all your diseases, who redeems your life — who crowns you with steadfast love and mercy, who satisfies you with good as long as you live so that your youth is renewed like the eagle's."	:34
9	Psalm 1: "Blessed is the man who walks not in the counsel of the wicked, nor stands in the way of sinners, nor sits in the seat of scoffers; but his delight is in the law of the Lord, and on his law he meditates day and night. He is like a tree planted by streams of water, that yields its fruit in its season, and its leaf does not wither. In all that he does, he prospers."	:37
10	Psalm 91: "He who dwells in the shelter of the Most High, who abides in the shadow of the Almighty, will say to the Lord, 'My refuge and my fortress; my God, in whom I trust.' For he will deliver you from the snare of the fowler and from the deadly pestilence; he will cover you with his pinions, and under his wings you will find refuge; his faithfulness is a shield and buckler. You will not fear the terror of the night, nor the arrow that flies by day, nor the pestilence that stalks in darkness, nor the destruction that wastes at noonday."	:53
11	Psalm 23: "The Lord is my shepherd, I shall not want; he makes me lie down in green pastures. He leads me beside still waters; he restores my soul. He leads me in paths of righteousness for his name's sake. Even though I walk through the valley of the shadow of death, I fear no evil; for thou art with me; thy rod and thy staff, they comfort me. Thou preparest a table before me in the presence of my enemies; thou anointest my head with oil, my cup overflows. Surely goodness and mercy shall follow me all the days of my life; and I shall dwell in the house of the Lord forever."	:60
12	Psalm 95: "O come, let us sing to the Lord; let us make a joyful noise to the rock of our salvation! Let us come into his presence with thanksgiving; let us make a joyful noise to him with the songs of praise! For the Lord is a great God, and a great King above all gods. In his hand are the depths of the earth; the heights of the mountains are his also. The sea is his, for he made it; for his hands formed the dry land. O come, let us worship and bow down, let us kneel before the Lord, our maker! For he is our God."	:49
13	Psalm 27: "The Lord is the stronghold of my life; of whom shall I be afraid? When evildoers assail me, uttering slanders against me, my adversaries and foes, they shall stumble and fall. Though a host encamp against me, my heart shall not fear; though war arise against me, yet I will be confident. One thing have I asked of the Lord, that I will seek after: that I may dwell in the house of the Lord all the days of my life."	:48
14	Psalm 86: "For thou, O Lord, art good and forgiving, abounding in steadfast love to all who call on thee. Give ear, O Lord, to my prayer; hearken to my cry of supplication. In the day of my trouble I call on thee, for thou dost answer me."	:32
15	Psalm 28: "Blessed be the Lord! For he has heard the voice of my supplications. The Lord is my strength and my shield; in him my heart trusts; so I am helped, and my heart exults, and with my song I give thanks to him. The Lord is the strength of his people."	:31
16	Psalm 105: "O give thanks to the Lord, call on his name, make known his deeds among the people! Sing to him, sing praises to him, tell of all his wonderful works! Glory in his holy name; let the hearts of those who seek the Lord rejoice! Seek the Lord and his strength, seek his presence continually! Remember the wonderful works he has done."	:40
17	Psalm 34: "The eyes of the Lord are toward the righteous, and his ears toward their cry. The face of the Lord is against evildoers, to cut off the remembrance of them from the earth. When the righteous cry for help, the Lord hears, and delivers them out of all their troubles. The Lord is near to the broken-hearted, and saves the crushed in spirit."	:36
18	Psalm 73: "Thou shalt guide me with thy counsel, and afterward receive me to glory."	:20
19	Psalm 66. "Come and hear, all you who fear God, and I will tell what he has done for me. I cried aloud to him, and he was extolled with my tongue. If I had cherished iniquity in my heart, the Lord would not have listened. But truly God has listened; he has given heed to the voice of my prayer. Blessed be God, because he has not rejected my prayer nor removed his steadfast love from me."	:40
20	Psalm 55: "Cast your burden on the Lord, and he will sustain you; he will never permit the righteous to be moved. But thou, O God, wilt cast them down into the lowest pit; men of blood and treachery shall not live out half their days. But I will trust in thee."	:36
21	SAMUEL SMILES: "Hope is like the sun, which, as we journey towards it, casts the shadow of our burden behind us."	:18
22	MARK TWAIN: "In this world grief can take care of itself; but to get the full value of joy you must have somebody to divide it with."	:15
23	SAMUEL TAYLOR COLERIDGE: "Happiness in life is made up of minute fractions — the little, soon forgotten charities of a kiss or a smile, a kind look, a heartfelt compliment, and the countless infinitesimals of pleasurable and genial feeling."	:25
24	An anecdote from the life of BILLY GRAHAM	:35
25	PETER MARSHALL: "In this life we will not permit troubles to come upon us, unless He has a specific plan by which great blessing can come out of the difficulty."	:19
26	SCHWEITZER: "One thing I know: the only ones among us who will ever be really happy in this world are those who will have sought and found how to serve."	:18
27	STEVENSON: "In every part and corner of our life, to lose oneself is to be gainer; to forget oneself is to be happy."	:17
28	HENRY WARD BEECHER: "Every man should keep a fair-sized cemetery in which to bury the faults of his friends."	:18
29	THEODORE ROOSEVELT: "In this life it is far better to dare mighty things, to win glorious triumphs, even though checkered by failure, than to live in a gray twilight that knows neither victory nor defeat."	:20
30	CHRISTOPHER MORLEY: "If we could suddenly that we had five minutes left to say all we wanted to say in life, every telephone booth in the land would be occupied by people calling other people to stammer that they loved them."	:24

331/3 MONAURAL RECORDING Produced by Roger Manning. Jacket design by Sal Lazzarotti This record is not for sale. Copyright 1968 by Guideposts Associates, Inc., Carmel, New York – Printed in the USA GP 115

ALL MDSE
SOLD AS IS
1.95
TBR

MICHAEL ROZAKIS & YORGOS

SO MUCH LOVE

MICHAEL ROZAKIS & YORGOS

MICHAEL ROZAKIS *is a gifted, young arranger and conductor who has won most applause wielding the baton in Europe. His career is studded with outstanding performances on numerous television shows, radio programs, and festivals which have covered the entire spectrum of music from Bach to Rock. In one season alone, he arranged and conducted the orchestras for "Jesus Christ Superstar", "The Merry Widow", and "Sweet Charity".*

*For this album, Michael Rozakis conducts an orchestra of twenty pieces on music by "**YORGOS**". Ten tunes composed by "Yorgos" were selected for a unique blend of easy listening and dancing. As a listener will soon discover, his music is enjoyed world-wide because of its melodic quality and mood-enhancing attributes. "Yorgos" has won many festival awards in Europe and several of his hit tunes are favorites in the posh discos of the Old Continent.*

SO MUCH LOVE

Side 1

"So Much Love"
"One and Only"
"Nina"
"Fleury"
*** "Dawn of Love"**

Side 2

*** "Whispers"**
"Don't Ask for too Much"
"I Went Along"
"Love Games"
"I Buy Myself Flowers"

All Selections: Alto-Panama/Starfox Publishing (BMI)
Recorded at Polysound Studios
**Recorded at Columbia Studios & Re-Mixed at Polysound Studios, Nakis Petridis conducting "Whispers" and "Dawn of Love"*
Editing & Transfer Engineer: Hamilton Underwood
Mastering at Masterfonics by Jim Loyd
Co-Production: Alto-Panama, London, Great Britain & Dance-A-Thon/Hottrax Records, U.S.A.
Produced in the U.S.A. by Alexander Janoulis

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P.O. Box 13584 Atlanta, GA 30324 U.S.A.

DANCE-A-THON/HOTTRAX RECORDS ST#1425

Pontifical High Mass
celebrated by
His Eminence, Joseph Cardinal Mindszenty
at
St. Louis Cathedral
St. Louis, Missouri

June 21, 1974

Side One

Entrance hymn and greeting
Kyrie
Gloria
First Reading
Responsorial Psalm
Gospel
Cardinal Mindszenty's Sermon
"Generation Gap"

Side Two

Cardinal Mindszenty's Sermon
(continued)
Sanctus
Consecration
Agnus Dei
Communion
Communion Song: *O Sacrament Most Holy*
Blessing
Recessional

•

DR. MARIO SALVADOR
Concert Organist
Organist and Director of Music at the St. Louis Cathedral

Participating Choirs

St. Louis Archdiocesan Priests' Choir
St. Louis Cathedral Men's Choir
The Pontifical Boys' Choir

"Continue your activities helping to save mankind from a great danger. This effort will bring down the blessing of Heaven on your life and on your noble aim. With my blessing for the leaders and for all members."

+ Joseph Card. Mindszenty

Who we are

The Cardinal Mindszenty Foundation is a non-profit educational organization which provides reliable information on the problems posed by atheistic Communism. It was founded in 1958 by Reverend C. Stephen Dunker, C.M., a missioner who upon his expulsion from China by the Communists and his return to the United States, resolved to alert his fellow-Americans to the threat of Communism.

The Foundation was named in honor of His Eminence, Joseph Cardinal Mindszenty of Hungary who is a world-wide symbol of uncompromising resistance to Communism.

With continued growth and expansion, the Cardinal Mindszenty Foundation now has members in all 50 states and is the only national organization of Catholics and others dedicated to the principles expressed by Pope Pius XI in his famous encyclical on atheistic Communism, Divini Redemptoris.

What we do

TEACH... the facts on Communism, its current propaganda, methods and goals. Thousands of study groups across the United States, in clubs, churches, among friends, and students have been formed to explain the insidious nature of Communism.

LITERATURE... on secularism, atheism, Fatima, modern reading and textbooks is available for schools, churches, meetings and individuals. Concise, easy to read, informative leaflets are distributed widely.

PUBLISH... the monthly MINDSZENTY REPORT which covers timely topics such as the radical feminist and anti-life movements, exploitation of religion, detente, infiltration in the media; and THE RED LINE which analyzes what the Communists are saying in their literature, periodicals and documents. A forecast of the headlines to come.

BROADCAST... "Dangers of Apathy" weekly over 110 radio stations, a lively 15-minute interview program. It presents experts on all aspects of Communism and is provided without charge as an educational service to the public.

RESEARCH & REFERENCE ... is provided to clergy, teachers, students, parents – to everyone who requests information on the many facets of Communism and its related problems.

SPECIAL SERVICES & EVENTS...

- The Speakers List recommends over 100 eminently qualified men and women whose talks on all aspects of Communism interest audiences from coast-to-coast. Many of them speak from first-hand experience with Communism in Europe, China, Cuba, or as former F.B.I. agents.
- The Film Library contains excellent choices of professionally produced films, filmstrips and slides which give the truth about Communism, its espionage system, history and development.
- The annual Leadership Conference offers training, updated information and opportunity for spiritual renewal and encouragement in the battle against militant atheism. Freedom Awards are given each year to outstanding CMF members.
- A constant theme throughout CMF's work is dependence upon God, prayer and penance in order to overcome the forces of evil.

What you can do

We invite you to join the Cardinal Mindszenty Foundation and become a part of our important educational apostolate to establish a firm faith and secure freedom under God.

Council

The Cardinal Mindszenty Foundation is governed by the Cardinal Mindszenty Council whose membership is limited to Cardinals, bishops, priests and religious who have lived under Communism in some part of the world. The following Council members have had first-hand experience with Communists in China, Hungary, Lithuania, Ghana, Vietnam, Laos, Korea, Tibet or Cuba:

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P-18049

Los Angeles TIMES says of Campus Crusade:
"No movement of our time is likely to have a healthier effect on the religious life of America."

CAMPUS CRUSADE FOR CHRIST

presents

side one
CHRISTIAN MATURITY

side two
CHRIST, OUR LIFE

Dr. Richard C. Halverson

Dr. Richard C. Halverson, pastor of the Fourth Presbyterian Church in Washington, D.C., received his Bachelor of Science degree from Wheaton College, Bachelor of Theology from Princeton Theological Seminary and Doctor of Laws from Wheaton College.

Dr. Halverson has held important positions with many well-known Christian organizations. He has been Associate Executive Director of International Christian Leadership, Inc..; Director of Forest Home Christian Conference Grounds; and Minister of Education at the First Presbyterian Church of Hollywood, California, to name a few.

Dr. Halverson is a member of the Campus Crusade for Christ Executive Board; a life member of Sertoma Clubs International; President of Concern, Inc., a charitable foundation; Vice-President of World Vision, Inc.; and a member of numerous other boards.

Dr. Halverson's speaking assignments have taken him around the world many times. In 1948 and 1949 he was invited to address the university students of China under the auspices of the Church of Christ in China. In 1954 through 1960 he spoke to many Pastor's conferences in Korea, Japan, Formosa, Hong Kong, the Philippines, Indo-China, and Indonesia as a member of the World Vision team.

He is the author of the book CHRISTIAN MATURITY; "PERSPECTIVE," a weekly letter to businessmen; and a contributing editor of CHRISTIANITY TODAY.

Questions to consider as you listen to the lecture, "Christian Maturity"

1. **What causes a "fed-up" Christian?**
2. **What is the secret of Christian growth?**
3. **What is the distinction between the righteousness of God and self-righteousness of a Christian?**

WHAT IS CAMPUS CRUSADE FOR CHRIST?
Campus Crusade for Christ is a student Christian movement designed to present the message of Jesus Christ to collegians throughout the United States and the world. This work began at the University of California at Los Angeles in 1951 and has since spread across America and into other countries.

PHILOSOPHY - Campus Crusade places a strong wholesome emphasis on the great historic doctrines of the Christian faith, including the diety of Jesus Christ, His atoning death for our sins, and the inspiration and authority of the Scriptures. Campus Crusade makes personal evangelism, the local church, and Christian discipleship of prime importance in its ministry.

STRATEGY - The message of Christ is presented to the collegiate world thru team meetings and Bible studies in fraternities, sororities, dormitories and other living groups; also through Christian films and records, athletic teams, breakfasts, and literature including special follow-up material - TEN BASIC STEPS TOWARD CHRISTIAN MATURITY.*

William R. Bright, Founder and Director of Campus Crusade for Christ International

RESULTS - Many thousands of students have heard the claims of Christ through representatives of Campus Crusade. Having committed their lives to Him, thousands are now experiencing a full and abundant life. Hundreds of these are engaged in taking Christ to the world.

GOAL - It is the goal of Campus Crusade to present the message of Christ to the collegians of the world in order to bring each student to a personal knowledge of Jesus Christ and commitment to Him as Saviour and Lord.

CAMPUS CRUSADE RECORD MINISTRY -
The messages contained on this record are a part of a series of recorded lectures presenting "What Christians Believe." Many outstanding scholars and leaders in the Christian world have collaborated in this significant undertaking to make the claims of Christ and the great doctrines of the Christian faith available to the collegians of all lands.

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***TEN BASIC STEPS TOWARD CHRISTIAN MATURITY, a special Bible study course designed for collegians is available upon request. For information write: CAMPUS CRUSADE FOR CHRIST, Arrowhead Springs, San Bernadino, California.**

CARE OF YOUR RECORD If you care properly for this disc it will last for a long time and sound better from the very beginning. Don't handle the playing surface; hold the disc by the edges or by one edge and the label. Hands leave an oily deposit on the surface that attracts dust — the greatest enemy of your disc. Clean dust from the surface before and after each playing, using a soft brush or dust-free cloth. Store discs vertically in their paper sleeves and cardboard jackets, and keep them in a cool, dry place. And above all, be sure that your stylus is in good condition. By following these simple rules, you can add years to the life of your records.

Major Ian Thomas

Major Ian Thomas born and educated in London, England, has made twenty-two missionary journeys throughout the continent of Europe. These trips have been made possible through the Capernwray Missionary Fellowship of Torchbearers, of which Major Thomas is founder and general director. This interdenominational Christian youth movement, which operates in many countries, has won many young people to Christ.

Major Thomas entered Christian work at the age of nineteen, having become a Christian at the age of twelve. During World War II he was commissioned in the British Territorial Army and served his country in major campaigns in Europe, North Africa, and the Near East. In 1947 he was released into the Reserve, to which he still belongs.

Major Thomas has made many trips to the North American continent where he is much sought after as a speaker on college campuses, at Bible conferences, and other Christian groups in both the United States and Canada. He has also conducted meetings in the Fiji Islands, New Zealand, Australia, Japan, Northern Rhodesia, and the Belgian Congo.

Questions to consider as you listen to the lecture, "Christ, Our Life"

1. **Who is able to live the Christian life?**
2. **What is the Divine provision given to enable Christians to live supernatural lives?**
3. **How do we appropriate His adequacy in every circumstance?**

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Cover photo courtesy of Hap Byers Studio

What does it mean to sing the Gospel? It means getting up at 5:00 in the morning and breaking your neck trying to get ready with your eyes half closed. It means carrying amps, mikes and countless other odds & ends into a camper that just isn't big enough. It means traveling down the highway, getting lost, and arriving minutes before you go on.

Most of all, it means standing in front of a packed house and telling the good news about a man named Jesus. It means watching people, young and old, give their life to Christ. It means tears rolling down your face while the words of the song forms a lump in your throat. It means meeting teens & young people after the concert, who have a thousand questions that need answers. It means friends & faces you some how never seem to forget. It means coming home, collapsing on the sofa, exhausted but happy and ready for the next concert, where you start all over again. At least that's what it means to us, THE SINGING HUTSONS.

Roger 21, who is the organist of the group, can be found, when not singing or playing the organ, driving his red convertible with his white German Shepherd in the bucket seat next to him.

Sissy 17, is the "shorty" of the group. Although under 5 foot tall, she can burst out a song as good as anyone twice her size. Like some people have said, she's the rose between two thorns.

Steve 18, is the tall talented one of the group. He can be found almost anywhere with a guitar trying to write a song, or rearranging an old one.

Then there's the occasional heart warming song by Mom & Dad. They always seem to be there with their advise, suggestions and most of all, with their Love & Backing.

Singing the Gospel means all of this. It means standing on stage in front of a crowd of people, singing songs of Christ, Love, Salvation, and Heaven. It means singing the TRUTH.

Roger Sissy
Steve

TRUTH

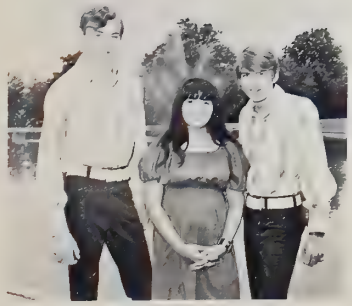
The Singing Hutsons

SIDE ONE

1.	REDEMPTION DRAWETH NIGH	2:43
2.	AFTER CALVARY	3:03
3.	TOO MUCH TO GAIN TO LOSE	2:54
4.	I SHOULD HAVE BEEN CRUSIFIED	2:56
5.	PUT YOUR HAND IN THE HAND	2:14

SIDE TWO

1.	THESE HANDS OF MINE	2:39
2.	WISH WE'D ALL BEEN READY	2:20
3.	FATHER'S TABLE GRACE	3:27
4.	SHELTERED IN THE ARMS OF GOD	3:44
5.	EXACTLY WHAT I NEED	2:31



CREDITS:

Tim Short - Drums
Eddie Drake - Lead Guitar
Dan Burton - Piano & Bass Guitar

ENGINEER - PHIL BURKHARDT

Recorded and Manufactured by RITE RECORD PRODUCTIONS, INC., Cincinnati, Ohio 45215

From Left to Right: Greg McGlaughlin, Saxophone; Bob Culton, Sousaphone; Geoff Bergen, Trombone (Pep Band Chairman); Richard Burfield Percussion; Angelo Benjamin, Clarinet; Jeff Greenstein, Trumpet; Alfred Lofton, Bairtone; Dennis Weinel, Trumpet; Linda Laing, Percussion; Jean LaRose, Flute; Ken Young, Trombone; Peter Clark, Percussion, Gary LaDue, Trumpet; Mark Wardlow, Saxophone; Kim Combs, Trombone; Lisa Gaines Flute; Rick Lind, Percussion; Victor Brunnmeier, Trumpet; Jim Jeffers, Saxaphone; Mark Sanders, Saxophone

Side 1

Joshua
I Can Feel It
See Rock City
Soul Town
Shaft
Does Anybody Really Know What Time It Is?
Mod Squad
No Matter Shape
War Chant

Side 2

Beginings
Mane
Superstar
Outa-Soul-Outa-Sight
California Dreamin
Basin Street Blues
The High Chaparal
Geraldine Honey
Fight Song(Cardinal&Gray)

Photography courtesy
Bill Smith Studios

Hiram W. Johnson
Print Shop

PAUL LLOYD-WARNER

THE MIRACLE OF DOLPHINS

ORIGINAL COMPOSITIONS FOR SOLO PIANO

SUNDOWN OCEANS SPARKLE
CHOP AND RIPPLE
WAVES WASH WATER

IN THE DISTANCE
BREAKERS GAIN MOMENTUM
CRASH VOLCANIC SHORES

HIGH TIDES RUSH
WITH URGENT FORCE
AS WE REMEMBER.

DOLPHINS DREAM AWAKE
ALL DAY LISTENING
THROUGH PULSING SEAS

CLICKING MORTALS ECHO
DISTANT DOLPHIN TONES
ENCIRCLING THE WORLD

EXTRA NEWS ABROAD
QUICKLY SPREADS RUMORS
WE'VE MADE CONTACT.

ANCIENT MUSIC CALLS
BELOW THE WAVES
WE HEAR WHALES

RINGING SONIC GONGS
DOWN SUBMARINE TERRAINS
CRY OUR NAMES

AROUND AQUATIC ZONES
WISE DOLPHINS SING
O HUMAN BEING.

The above poem may be read in these directions:
1. The stanzas down
2. The stanzas across
3. Line by line across the stanzas

THE MIRACLE OF DOLPHINS was composed and recorded in Hawaii and is dedicated to Dolphins, Whales and People everywhere.

Cover: DOLPHIN DREAM
An original oil painting by ANDREW ANNENBERG, 1982.

The Hawaiian Islands are viewed from the southeast. On the far left horizon rises the "BIG ISLAND" of Hawaii with **MAUNA KEA**, highest mountain on earth when measured from its base at the ocean floor. Next to it looms the summit of **MAUNA LOA**, greatest mass of any mountain in the world. Beyond... the small island on the right horizon is **MAUI**, with a cloud drifting around **HALEAKALA**, our planet's largest dormant volcano.

SIDE ONE

1.	THE MIRACLE OF DOLPHINS	(8:02)
2.	TWO DOLPHINESQUES An underwater glide.	(4:40)
3.	DOLPHIN DREAM	(9:16)

SIDE TWO

1.	ODE TO A BLUE MOON	(9:36)
2.	WHALE SONG Humpback whales singing in Hawaiian waters, re-composed note for note by Paul Lloyd-Warner.	(:43)
3.	VISIONS OF THE WHALES	(6:48)

CREDITS

Recorded at Commercial Recording, Honolulu, Hawaii, 1983.
Produced by Paul Lloyd-Warner and Daniel Susott
Recording Engineer: Donn Tyler
Editing: Willy Wilhelm
Humpback Whale sounds recorded 1979 © by The Pacific Whale Foundation.
Front Cover Design: Andrew Annenberg
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The following persons are deeply acknowledged for their loving support and generosity: Daniel Susott, Meva Warner, Stan Cargman, Greg Bond, Eva Margolus, Joanne Muchelle, Stacy Mills, Camille and Roger Gouldberg, Darrel and Rachael Rhea, William O. Statton, Ann Caston and George Kindler (in memoriam).

Please send for catalog of other albums recorded by Paul Lloyd-Warner available on cassette.

WM-101 **Waterfall Music** for Solo Piano
WM-103 **Zen Waterfall** for Piano and Shakuhachi with Eliot Joshu
WM-105 **Lemurian Sunrise** for Piano and Electric Violin with Steve Kindler

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SUGAR & SPICE
THE CRYAN' SHAMES
Sugar and Spice
I Wanna Meet You
We Could Be Happy
/ Hey Joe
Get Out Of This Place
Again /
Frankin's Almanac
Don't Ca
Needed Some

Stereo—CS 9389
Mono—CL 2589

COLUMBIA

SUGAR & SPICE
THE CRYAN' SHAMES

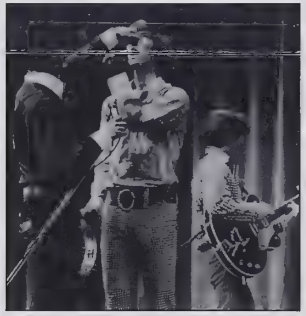
The Cryan' Shames
Tom Doody (Toad)—21, Lead Singer
Jim Pilster (J. C. Hooke)—19, Tambourine
Dennis Conroy—18, Drums
Jerry Stone (Stonehenge)—21, Rhythm Guitar
Jim Fairs—18, Lead Guitar
Dave Purple (Grape)—21, Bass, Organ, Harpsichord

Toad, Grape (Bass),
Stonehenge (Rhythm Guitar)

Stonehenge, Denny

Toad (Lead Singer)

The Cryan' Shames "Live" in Concert



Toad, J. C. Hooke, Stonehenge

Jim Fairs (Lead Guitar)

An MG Production
Cover Photography—Don Bronstein
Recording Date—25, 26 August, 1966
Liner Photography—Rich Dienethal, River Grove, Illinois
Cover photo taken at "The Sweet Tooth" in Pipers Alley, Old Town, Chicago
Clothing courtesy of "The Man at Ease," Old Town, Chicago
This album is dedicated to Fred Bohlander
Cryan' Shames National Fan Club
P.O. Box 136
Hinsdale, Illinois

Side 1

SUGAR AND SPICE (2:26—ASCAP)
WE COULD BE HAPPY (2:32—BMI)
HEAT WAVE (2:07—BMI)
WE'LL MEET AGAIN (2:07—ASCAP)
BEN FRANKLIN'S ALMANAC (1:56—BMI)
SHE DON'T CARE ABOUT TIME (2:56—BMI)

Side 2

HEY JOE (2:39—BMI)
(Where You Gonna Go)
IF I NEEDED SOMEONE (2:19—BMI)
JULY (1:33—BMI)
I WANNA MEET YOU (2:08—BMI)
WE GOTTA GET OUT OF THIS PLACE (3:40—BMI)

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FRESH FRUIT
Casey Kelly

EKS-75040 STEREO

SIDE ONE

SILVER MESSAGE/MAKING BELIEVE/RUN AWAY/POOR BOY/FOR MISS JULIE

SIDE TWO

CAN'T GET THERE FROM HERE/ESCAPING REALITY/RESIGN YOURSELF TO ME/VISITING AN OLD FRIEND

[illegible] BY CASEY KELLY/PRODUCED AND ENGINEERED BY RICHARD SANFORD ORSHOFF
[illegible] RUSSELL KUNKEL/KEYBOARD—JIM DOERGE/GUITARS—CASEY KELLY

[illegible] Pete—Pedal Steel on "SILVER [illegible]"/AL Garth—Fiddle on "A GOOD LOVE IS LIKE A GOOD SONG"
[illegible] on "A GOOD LOVE IS LIKE A GOOD SONG"/[illegible]—Lead Guitar on "YOU CAN'T GET THERE FROM HERE"
Casey—Mouth Horn [illegible] YOURSELF TO ME"

RECORDED AT CRYSTAL SOUND RECORDING STUDIO, Hollywood, Calif.

... OFF THE RECORD ...

Terry Fletcher, Julie Didier, Joe Holzman, Russ Miller, Merlin Greene, Jackson Browne, Miss Tana, John Sebastian, Plas Johnson and all you other nice people!

DIRECTION, SCHLITMAN AND LARSON, INC. Photography FRANK BEZ/Art direction and design ROBERT L. HEIMALL

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SILVER METEOR
By Casey Kelly and Jeffrey Comanor

Workin' in the juke joints of this town too long
City big time on my brain
Down at Main Street station, my friends wave good-bye
As me and my guitar, we climb on the northbound train.

Come on, Silver Meteor
We gotta get away from here
I'm bound to go.

Come on, Silver Meteor
We gotta chase that city's glow
I've got to know
Just what could be for a backwards boy like me.

Got aboard the most expensive pullman car
Tried to make 'em think I'd go in style
I'm sleepin' with my feet propped up on my guitar
Tryin' to catch a catnap half way hangin' in the aisle.

Dumped off at the station had to stand in line
Just to get out of the rain
Ev'rywhere I looked were cases just like mine
So me and my guitar, we got right back on the train.

Come on, Silver Meteor
We gotta get away from here
I'm bound to go

Come on, Silver Meteor
We gotta leave the city's snow
I think I know
Just what should be for a backwards boy like me.

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MAKING BELIEVE
By Casey Kelly

He's in from Bigs-burg
And she comes from Small-mediocreville.
His line is plastic
And she teaches grade school and takes the pill.

Making believe
Each has reality rolled up their sleeve
Making believe
What they give, they receive.

He has a family
And she has an urge to be someone's wife
He wants a good time
And she wants a piece of his phony life.

Making believe
Hiding from truth behind yarns that they weave
Making believe
What they give, they receive.

He writes her name down
And she says she'll meet him tomorrow night
He leaves for Next-town
As she asks some other man for a light.

Making believe
Neither one sees who was really deceived
Making believe
What they gave, they received.

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RUN AWAY
By Casey Kelly

The stars are bright and the moon is high
The whole town's sleepin' except you and I
The time is right, come on, girl, let's fly
If I wait much more, I'll just die.

Come be with me the time is now
You can be free, girl, I'm tellin' you how
Slip into your clothes and out of your door
Ain't this what we've been waiting for.

Come on and run away
Run away
Come on and run away
Run away

Your daddy's sound asleep and your mama don't care
I've come to get you and we're goin' somewhere
Your mama is ugly and your daddy is poor
But we won't have to wait anymore.

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POOR BOY
By Casey Kelly

Well, I'm just a poor boy wanderin' through
There's holes in my pockets, (there's) rocks in my shoes
I've nothin' to give you, nothin' to lend
As long as you live, though, you got you a friend.

Oo, Baby, a poor boy's love is a sweet thing
Oo, Baby, a poor boy's life is a free thing

Yes, I'm a poor boy, a poor boy, indeed
But I don't want nothin', I got what I need
All of my lovin' is all I can give
I'm livin' to love you, I'm lovin' to live.

If you feel lazy down in your mind
Don't ya get crazy, I'll make you feel fine
Just look for the magic, your dreams will come true
'Cause I've got the power and you've got it, too.

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FOR MISS JULIE
By Casey Kelly

I've seen you crying, lonely and blue
I've watched you trying things I knew you couldn't do
I stood there helpless, watching all your plans fall through
I knew how much you hurt from wantin'
'Cause, Darlin', that's how much I wanted you.

Yes, I've seen you searchin' off in the sky
I've known that certain faraway look in your eye
I stood there helpless, knowing you were helpless, too
I knew how much you needed someone
'Cause, Darlin', that's how much I needed you.

Now I see you laughin', bent right in two
I watched it happen and I'm so glad for you
I stand here helpless, even though my dreams come true
And I know how much you must have loved that man
'Cause, Darlin', that's how much I love you.

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A GOOD LOVE IS LIKE A GOOD SONG
By Casey Kelly

I was a lonely solo voice in the crowd
Just whistling sadly with my head always bowed
I hadn't anything of which to be proud
And then I saw her and my heart sang out loud
Oh . . .

A good love is like a good song
It grows on you 'til it's so strong
It never leaves you, it never goes wrong
You know a good love is like a good song.

We introduced ourselves, my heart simply soared
We walked and talked about the things we adored
Within the rhythm of the rain as it poured
I heard the echo of an old familiar chord
It said . . .

I said I loved her and she said she loved me
To me those words were like a symphony
We were the happiest duet you'll ever see
'Til I found out we loved in three-part harmony
And . . .

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YOU CAN'T GET THERE FROM HERE
By Casey Kelly

Rollin' down the road with an oversized load
It was kinda hard to steer
I was drinkin' thermos coffee, chewin' salt water toffee
My mind was bright and clear.

When wakin' from a nap, Richard opened up a map
And he shouted from the rear
"I can see where we wanna go
But, you can't get there from here."

I know where I wanna go
But you can't get there from here
Yeh, I know where I wanna go
But you can't get there from here.

The place I wanna be
Is a mile ahead of me to the rear
And I know where I wanna go
But you can't get there from here.

Pullin' into town, law enforcement flagged us down
So we quickly hid the beer
He was goin' through our bags 'til he saw the license tags
That were dated last year.

So he threw us all in jail when we hollered 'bout our bail
He just grinned from ear to ear
He said, "I know where you wanna go
But you can't get there from here."

When we finally got to Jackson, we were eighth billed attraction
In the biggest show all year
And the local group on stage kept their singer in a cage
And the drummer played by ear.

Well, I met a local girl and my head began to whirl
'Til she whispered in my ear
She said, "I know where you wanna go
But you can't get there from here."

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ESCAPING REALITY
By Casey Kelly

Ev'ry night I go to bed afra'd I'm gonna die
Praying to the sky that I'll survive
Mornings when I wake up, there's sunlight in my eye
I turn and wonder why I'm still alive.

So ev'ry now and then I steal away
To a place I know not far away.

You can find me on a tropic island
Sailin' on a crystal sea
Blue sky above
As happy as I can be.

In my own milk and honey pioland
Sleepin' underneath a tree
Dreamin' of love
Escaping reality.

Waitin' gets me crazy, so I'm never there on time
Half out of my mind, constantly
Hurry up and wait until it's time to stand in line
My glasses left behind and I can't see.

So when these troubles chase my smiles away
I go to a place that's miles away.

I've considered ev'rybody else before myself
On the list I'm twelfth priority
I've given up most ev'rything I had in search of wealth
Lost my mental health and sanity

So, if as I sit talking in this chair
You look into my eyes and I'm not there

You'll know I'm headed for a tropic island

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RESIGN YOURSELF TO ME
By Casey Kelly

Ain't no place you can hide I can't find you
Ain't no place you can go I won't see
Lest you forget, my dear, let me remind you
Girl, you may as well resign yourself to me.

Ain't no door you can lock I can't get through
Ain't no place you get that I won't be
If you're marooned in space, I'll come and get you
Girl, you may as well resign yourself to me.

Don't think you fool me
With that trench coat and those shades
I'm gonna wrap my arms around you
Like two gooey old bandaids

Ain't no cab you can take that I can't follow
I'm gonna buzz 'round your head like a bee
You may elude me tonight, but come tomorrow
Girl, you may as well resign yourself to me.
Girl, you may as well resign yourself to me.

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VISITING AN OLD FRIEND
By Casey Kelly

Sure is good to visit you again
Do you still remember way back when?

We grew our hair long and we
Did lots of things wrong we tried
So hard to belong to ourselves.

Time must have taught us
As we learned to laugh and play
And nobody caught us
So I guess we got away.

You get me crazy, things you're
Into amaze me, and my
Face still betrays me when I smile.

Exchanging new tunes
Back and forth on one guitar
Say who were you lovin' then
In the backseat of whose car?

Thanks for the coffee, yes, I'll
Try to play softly, oh, I
Know she must be awfully tired.

I'll turn the light out
You can go on up to bed
Got a tune to write out
Before it leaves my head.

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WRITTEN AND SUNG BY CASEY KELLY
PRODUCED AND ENGINEERED BY
RICHARD SANFORD ORSHOFF
BASS—LELAND SKLAR
DRUMS—RUSSELL KUNKEL
KEYBOARD—CRAIG DOERGE
GUITARS—CASEY KELLY

Assistant Engineer, David DeVore
Sneaky Pete—Pedal Steel on "SILVER METEOR"
Al Garth—Fiddle on "A GOOD LOVE IS LIKE A GOOD SONG"
Danny Cohen—Accordian on "A GOOD LOVE IS LIKE A GOOD SONG"
Jim Messina—Lead Guitar on "YOU CAN'T GET THERE FROM HERE"
Casey—Mouth Harp on "RESIGN YOURSELF TO ME"

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CRYSTAL SOUND RECORDING STUDIO, Hollywood, Calif.

DIRECTION: SCHIFFMAN AND LARSON, INC.

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Terry Fletcher, Julie Didier, Jac Holzman, Russ Miller,
Marlin Greene, Jackson Browne, Miss Tana, John Sebastian,
Plas Johnson and all you other nice people!

Note: Due to a special effect, Escaping Reality cannot properly be reproduced monaurally. Of course it will reproduce in stereo playback.

Photography FRANK BEZ
Art direction and design ROBERT L. HEIMALL

EKS-75040 STEREO

THE ORIGINAL MOTION PICTURE SOUNDTRACK

Requiem

01. LA BOCA DI CIELO
02. CONSEGUENZE
03. VISTA ALL'OSPEDALE
04. IL FUNERALE DI BONNIE
05. MORTE SUL TRENO
06. E' LA COLPA NEI SUONI SOGNI
07. CONSEGUENZE (ALTERNATE)
08. SHOOTOUT
09. INCUBI E SOGNI
10. SANTIFICATO (END TITLES)
11. "IN PARADISIUM DEDUCANT TE ANGELI"

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David Buskin
He Used To Treat Her

SIDE ONE

ANOTHER TIME*

Why don't you make us both some coffee
if you're really gonna stay,
I need a drink of something when you look at
me that way,
Your dress is long and pretty; it's been
draggin' in the dust,
Is this something that we want to do or
something that we must?

Chorus
And I can feel it going
All the sleeping of my body and my mind
And I need to be knowing
Am I gonna fall in love another time?
Do I have to fall in love another time?

Well, I'm staring in my coffee like it was a
crystal ball,
I guess that I don't want to meet your eyes and
talk about it all,
I'm looking for some comfort, but it isn't in
my cup,
Are you sure you want me next to you the
moment you wake up?

Chorus

At the bottom of the coffeepot you always find
the grounds,
I'd like to find my own instead of chasing
round and round,
And every book I've ever read has got some
kind of end,
Just to say the story's over, and it won't be
by again.

Chorus

Personnel: Bass—Mike Leech/Drums—Kenny Buttrey/Piano—David Buskin/Electric Guitar—Reggie Young/Acoustic Guitars—David Buskin, Teddy Irwin

TRAILS

Trails
Opening off of a clearing
Trails
Making you make up your mind
Trails
All of your dreams are appearing
Trails
What were you hoping to find?

Trails
And every one like a riddle
Trails
They unexpectedly bend
Trails
And only you in the middle
Trails
And only you at the end

Trails
Look at them twisting and turning,
And you asking everyone where they go,
But babe, look at what passes for learning,
Hey, didn't you know that you know?

So many chances to lose you
Trails
What if it's not what you need?
Trails
Winding around to confuse you
Trails
You follow the life that you lead

Well, that's you skipping away like a dancer
You touching your hand to the sky
You struggling over an answer
It won't do; try seeing a speck in your eye

Trails
Opening off of a clearing
Trails
Making you make up your mind
Trails
All of your dreams are appearing
Trails
What were you hoping to find?

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Percussion—Jimmy Maeulen/Keyboard—Jon Stroll/Acoustic Guitars—Teddy Irwin, David Buskin/Electric Guitar—Bob Mann/Background Vocals—David Buskin, Florence Warner

EDEN*

Eden leaves, and I go flying,
I am always trying not to fall behind,
Here she lies; look at Eden sleeping,
What's this watch I'm keeping;
Am I out of my mind?

Chorus
Eden,
You never give a warning
Are you sailing in the morning
on the tide?
Eden,
Have you ever thought of bending?
Is there any kind of ending
to this ride?
Eden just decides to go,
Well, I do not know what is in her head,
But the midnight calls, they always come,
And they pull me from a lonely bed.

Chorus

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Percussion—Jimmy Maeulen/Keyboard—Jon Stroll/Acoustic Guitars—Teddy Irwin, David Buskin/Electric Guitar—Bob Mann/Strings arranged and conducted by Glen Spreen

FEEL A LITTLE LONELY

I woke up in the morning, I was freezing,
But I still felt the fire in my brain,
My blood keeps running just behind the season,
I sit out in the sun and pray for rain.

Chorus
And I feel a little lonely, and I want to
travel on,
Looking further out the window every day,
Yes, I feel a little lonely; I will miss you when
I'm gone,
But I been missing you a long time anyway.

I went to bed last night. I had been drinking,
I was having trouble standing on my own,
But it didn't work; it didn't stop me thinking,
It didn't make me feel like I was home.

Chorus

Personnel: Bass—Norbert Putnam/Drums—Alan Schwartzberg/Piano—David Buskin/Guitars—Teddy Irwin/Conga—Robert Charles/Arp—Glen Spreen

EVERY NIGHT AND DAY*

The circus came to town today,
I went and hung around today,
Hoping that a clown would make me smile,
But nothing seemed to turn me on,
I guess my circus days are gone,
I ain't been into smiling for a while.

Chorus
And I don't want to go and I don't want to
stay,
I wish that I could wish myself away,
And I don't know what I'm looking for,
But I do know, baby, more and more,
I think about you every night and day.

I watched them setting up the show,
And I thought about the way to go
From place to place and never settle down,
And about the ties that you don't make,
The lonely feeling when you wake up
Every morning in a different town.

Chorus

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Piano—Jon Stroll/Acoustic Guitar—Teddy Irwin/Electric Guitar—Bob Mann/Percussion—Jimmy Maeulen

SIDE TWO

HE USED TO TREAT HER

He used to treat her like a sailor treats a lighthouse,
Make her shine for him while he put out to sea,
But a sailor is an orphan of the water,
And a lighthouse is a lonely place to be.

Hear the crying in the lowland and the highland
Hear the sighing of the young becoming old
Say a prayer for all the sisters of the island
And another for the brothers of the road.

He used to treat her like a miner treats a mountain,
Boring in to find the secret of her heart,
And when she would not give it up, then he got angry,
And they could not live together or apart.

Hear the crying in the lowland and the highland
Hear the sighing of the young becoming old
Say a prayer for all the sisters of the island
And another for the brothers of the road.

Personnel: Bass—Norbert Putnam/Percussion—Farrell Morris/Guitars, Piano, Tape Box—David Buskin/Sounds—Teddy Irwin, Glen Spreen/Recorders—Billy Puett

SOLO*

In this whole damn town
There is no one knows me,
When the sun goes down,
The streets get lonely,
Me and all the cars
And the couples passing,
Going by the bar,
I can hear them laughing, I'm

Chorus
Solo, solo,
Isn't anyone to play with,
Solo,
Waiting around for the night to end,
Working on a
Solo, solo,
Isn't anyone to stay with,
Solo,
Baby, I'm down, and I need a friend.

Well, I'm really gone
And my head is spinning
And I'm turning on
At the sight of women,
Don't know what to do,
Drinking up my money,
Can I talk to you?
Are you with somebody?
I'm

Chorus
Solo, solo,
Isn't anyone to play with,
Solo,
Waiting around for the night to end,
Working on a
Solo, solo,
Isn't anyone to stay with,
Solo,
Baby, I'm down, and I need a friend.

Personnel: Bass—Mike Leech/Drums—Kenny Buttrey/Electric Guitar—Doug Yankus/Acoustic Guitar—Teddy Irwin/Electric Piano—Bobby Woods/Piano—David Buskin/Sensual Sounds by The Red Tornado

IN YOUR SONGS

I turned the record player off, and I went inside and watched her softly sleeping,
No, not sleeping,
As I looked, she blinked and stirred, and she said so low that I barely heard,
"You're hiding, and I'm seeking,"
She said, "After all is said and done,
Guess I know you well as anyone,
And I've watched you in the times when things go wrong,
And you hardly ever let it show,
And you're pretty good, but did you know
That you always put the crying in your songs?"

She said, "I know you'll never lack the words,
And you have the need, and you got the urge to say it,
But you don't say it,
You're dry-eyed when the sorrow comes,
You wait until tomorrow comes,
Then you sing it, and you play it,
And I watch your face when the music starts,
And I watch your eyes at the saddest parts,
And there's something for a moment; then it's gone,
And I know you stay, and I know you care,
But it's almost like you don't need me there,
Cause you're crying all alone inside your songs."

Well, there was nothing I could say to her,
She'd heard the songs the way they were intended,
Intended,
You sing the song, and then you're done,
You sing the song, and when it's been sung,
It's over and it's ended,
But looking in my eyes, she said,
"When the music stops and the strings are dead,
Did you know my heart is where your tears belong?
You can cry to me, my singing man,
Anytime you want, anytime you can,
Cause it's hard for me to find you in your songs."

Then I went back outside, and I wrote this other song.

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Percussion—Jimmy Maeulen/Keyboard—Jon Stroll/Acoustic Guitars—David Buskin, Teddy Irwin/Electric Guitar—Bob Mann/Strings arranged and conducted by Glen Spreen

OH, WHAT A FEELING

We spend a lot of hours angry,
Sometimes I'd leave her if I could,
We live in darkness when we're going wrong,
But when we're good,
When we're good, then

Chorus
Oh, what a feeling she gives to me
Shine that light so brightly make a blind man see
Oh, what a feeling, yeah, she gives to me.

The times she offers mind and body,
And all I'm wanting is a hand,
When I just need to know I'm not alone,
She understands,
She understands, and then

Chorus

Oh, she gives to me.
You don't know what she gives to me.
Well, the words I can find, they just won't say
What I do have a mind
But I don't have a way
To tell you

Chorus

Personnel: Bass—Norbert Putnam/Drums—Alan Schwartzberg/Piano—David Buskin/Guitars—Teddy Irwin/Organ—Glen Spreen/Trumpets—Don Sheffield, George Tidwell/Trombone—Dennis Goode/Tenor Sax—Skip Lane, Billy Puett/Baritone Sax—Norman Ray/Sisters Of The Island—Dianne Davidson (Courtesy of Janus Records), Tracy Nelson, Florence Warner

DOWNRIVER*

I got nothing in my pocket,
I got a lot less on my mind,
Yeah, and if you sail away with me, well, we'll both be sailing blind,
Now, I will bring a guitar,
You know, you can bring a song,
And we'll let the current do the rest, 'til we get where we belong,
'Til we get

Chorus
Oh, downriver,
Where the life is slow, and the days are
Honey, let's
Go downriver,
We can just lie low, getting fat and funny
Downriver.

Well, I know you're feeling tired,
I can read it in your face,
But if you'll just up and say the word, we'll be gone without a trace,
Maybe you will get to know me,
Maybe I will know you too,
When we have the time, you'd be amazed at the things that we can do, when we get

Chorus

Well, the sun is like a lover,
It'll warm you up all right,
And when it goes down, you can sit around and watch the stars at night,
And you never need tomorrow,
Cause you always got today,
Come along with me; it'll set you free;
It'll make you want to stay,
When we get

Chorus

Personnel: Bass—Andy Muson/Drums—Alan Schwartzberg/Guitars—Teddy Irwin, John Bird/Piano—Jon Stroll

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AEROBICS RECORDS, INC.

136
196
196
136

II

SIDE ONE

SUNRISE
SO MANY THINGS
LOOK WHAT I'VE DONE NOW [Peter's Song]
HE'S ACTUALLY THERE
AS I HAVE I GIVE

SIDE TWO

WHAT I'M TRYING TO SAY
LISTEN
BALANCES
LAST NIGHT I HEARD A SYMPHONY
GOD'S SPECIAL CHILDREN

Guitar - Kevin J. Murphey
Piano - Nancy Murphey
Bass - Tom Payne
Percussion - Lindsey Thornhill
Bill Tolbert III
Phlanger - Tom Markham
Engineers - Tom Markham
Ray Lynn
Mix-down - Kevin Murphey
Tom Markham
Photography - David Vogel
Produced by - Kevin Murphey

Special thanks to the wonderful people at The Warehouse Recording Studio in Jacksonville, Fla., folks whom we could pray with, laugh with, and worship God with, through the recording of this album.

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For further information regarding the ministries of Kevin and Nancy contact: Sunrise Promotions
1246 Linden Ave.
Macon, Ga. 31201

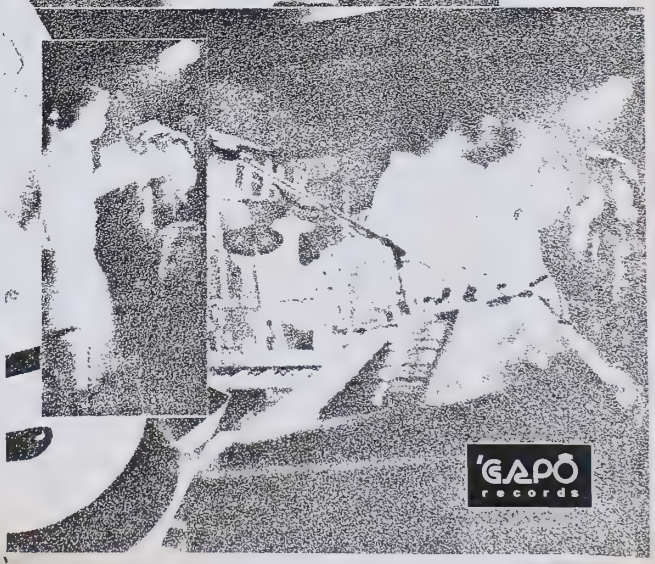
'GAPÓ Vol. 2

Side A

1. TAKBO NG BUHAY — SOUL JUGGLERS
   (H. San Agustin-E. Hayes)
2. HANGGANG SA SULYAPAN — WE, INC.
   (H. del Rosario)
3. PAKIPOT — HANGMEN
   (B. Ramos)
4. BATANG DISKO — COUNTDOWNS
   (D.P. Sulit)
5. KALIKASAN — DISCIPULOS
   (C. Virtucio-B. Nufable)

Side B

1. HOY KUMPARE — FRICTIONS
   (R. Acol)
2. MUNDO NG MUSIKA — POOR IMMIGRANTS
   (P. La Pastora)
3. NAG ROCK & ROLL SI LOLO — JOVIALS
   (J. Rodriguez, M. Perez-
   E. Vitangcol)
4. HIPING KULELAT — OUR DAILY BREAD
   (R. Garcia)
5. PANGARAL — REACTIONS
   (C. Valdez-L. Cruz)



Produced by: DANNY T. SUBIDO FOR ACE MUSIC PROD., INC.
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Talent Coordinator - TONY HUELVES
Project Coordinators JOE GO & ROWENA SOBREPEÑA
Recording Eng'rs. - DINDO ALDECOA III, BOY TANQUINTIC
DOMINGO CASULLA, RIC SANTOS
MIXING ENG'RS - DINDO ALDECOA III, RIC SANTOS, BOY TANQUINTIC
PHOTOGRAPHY - JIMMY SAYO
COVER DESIGN - ALEX RODRIGUEZ
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RECORDED AT CINEMA AUDIO, INC.

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BANAUE CLUB, BODY SHAFT, SESAME STREET, SAMPAGUITA CLUB, FLORIDA CLUB, BIG TOGETHER, CORK ROOM, ASTRO CLUB, AFTER SIX CLUB

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'GAPÓ records

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"The Blood of the Lamb"

A Musical By

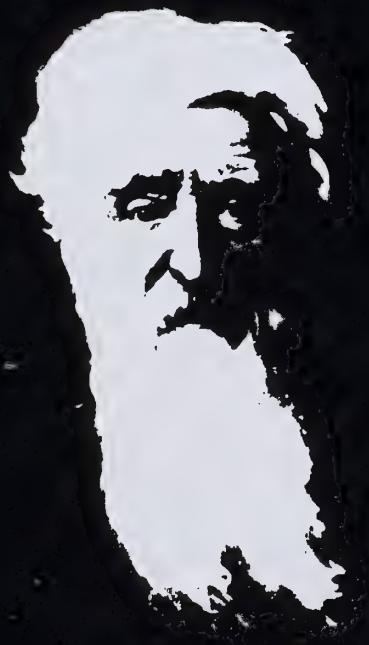
John Gowans (LYRICS) *and* John Larsson (MUSIC)

Presented By

The Northern California and Nevada Division – U.S.A. Western Territory

Commissioner Lawrence R. Smith
TERRITORIAL COMMANDER

Lt. Colonel Victor L. Newbould
DIVISIONAL COMMANDER



SIDE ONE

Are You Washed in the Blood of the Lamb?
I Just Know
Fancy That
Moment by Moment
Bill Booth's Army
If the Son
There's Only One Flag for Me

SIDE TWO

I'll Make My Promises
You've Got to Demonstrate
The Hoodlum and the Hooker and the Hobo
William Booth's Albert Hall Speech
They Shall Come From the East
Who Are These People?
Finale

BARRY FROST – Production, Art and Technical Director
GORDON DAMANT – Musical Director
MAJOR GEORGE F. CHURCH – Production Manager

Cover Design by Ronald M. Toy, Karen Yee and Lawrence Tom

THE BLOOD OF THE LAMB

General William Booth Enters Into Heaven

Booth led boldly with his big bass drum.
(Are you washed in the Blood of the Lamb?)
The saints smiled gravely, and they said 'He's come!'
(Are you washed in the Blood of the Lamb?)
Walking lepers followed, rank on rank,
Lurching bravoes from the ditches dank
Drabs from the alleyways, and drug fiends pale —
Minds still passion ridden, soul-powers frail!
Vermin eaten saints with mouldly breath,
Unwashed legions with the ways of death —
(Are you washed in the Blood of the Lamb?)

Every slum had sent its half a score
The round world over. (Booth had groaned for more)
Every banner that the wide world flies
Bloomed with glory and transcendent dyes.
Big-voiced lasses made their banjos bang:
Tranced, fanatical, they shrieked and sang:
Are you washed in the Blood of the Lamb?
Hallelujah! It was queer to see
Bull-necked convicts with that land make free.
Loons with trumpets blowed a blare, blare, blare —
On, on, upward through the golden air.
(Are you washed in the Blood of the Lamb?)

Booth died blind and still by faith he trod,
Eyes still dazzled by the ways of God.
Booth led boldly and he looked the chief:
Eagle countenance in sharp relief,
Beard a-flying, air of high command
Unabated in that holy land.

Jesus came from out the court-house door,
Stretched His hands above the passing poor.
Booth saw not, but led his queer ones there,
Round and round the mighty court-house square.
Yet in an instant all the blear review
Marched on spotless, clad in raiment new.
The lame were straightened, withered limbs uncurled,
And blind eyes opened on a new sweet world.

Drabs and vixens in a flash made whole!
Gone was the weasel-head, the snout, the jowl;
Sages and sibyls now, and athletes clean,
Rulers of empires and of forest green!

The hosts were sandalled and their wings were fire —
(Are you washed in the Blood of the Lamb?)
But their noise played havoc with the angel choir.
(Are you washed in the Blood of the Lamb?)
O shout salvation! It was good to see
Kings and princes by the Lamb set free.
The banjos rattled, and the tambourines
Jing-jing-jingled in the hands of queens.

And when Booth halted by the kerb for prayer
He saw his Master through the flag-filled air.
Christ came gently with a robe and crown
For Booth the soldier, while the throng knelt down.
He saw King Jesus. They were face to face,
And he knelt a-weeping in that holy place.
Are you washed in the Blood of the Lamb?

VACHEL LINDSAY (1879-1931)

The Salvation Army in the Bay Area

THE SALVATION ARMY

COVER, Chinese Wedding and Chinatown Marching Photos by RON TOY. Other photos by REBECCA BARNES.
Produced by TONY BEACON.

SUNITHA CINE ARTS MADRAS PRESENTS

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Eastmancolour by Gemini

CBS

IND. 1075

story, screenplay & direction by DURAI

Music: Bappi Lahiri
Lyrics: Bhooshan Banmali

Produced by G. Lalitha
Dialogue: B.R. Ishara/ Bhooshan Banmali

SIDE A

1) **Shehron Ki Galiyon Mein Mar Jayenge**
   * KISHORE KUMAR & CHORUS
2) **Yeh Zindagi Kin Tohamaton Ke Naam Ho Gayee**
   * ASHA BHOSLE
3) **Pet Khaa Jaata Hai Sabko**
   * SHABBIR KUMAR & CHORUS

SIDE B
Dialogues

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THE CRAFTSBURY VIBRATIONS

Something For Everyone

"Linda"

Side A

1. Bony Fingers (Axton) 2:34
2. Nights in White Satin (Redwave) 3:54
3. I Can Help (Siven) 3:04
4. Wipe Out (Barreto) 2:46
5. Sundown (Lightfoot) 2:50
6. Folsom Prison Blues (Cash) 2:55
7. Let Me Be There (Newton-John) 2:36

"Bingham"

THE CRAFTSBURY VIBRATIONS

For the past decade, the small village of Craftsbury, Vermont has been widely known as the home of the Old Time Fiddler's Contest, a great sound in music. Now another great sound in music is emerging from the Northeast Kingdom; that sound is produced by the four members of one of the fastest growing groups in Vermont, "The Craftsbury Vibrations".

For the past several years, their musical talent and popularity have grown hand in hand, and now it is with great pride and pleasure that we present to you in this album some of their most requested numbers.

They have attempted to do this album with the thought in mind of something for everyone, so a very pleasant variety of music will be presented; from country, with *Six Days on the Road*, to popular, with *I'm Leaving It Up To You*, and then to rock, with *Memphis*.

We wish to thank all of you for helping to make this album possible, and hope that you will be pleased with it.

Ron Sanville
Promoter

"An hours ride through Vermont's ice and snow doesn't deter the followers of the Craftsbury Vibrations when country music lovers come to spend their Saturday evenings October to May at the Silver Ridge in Hyde Park, Vermont. Bernie and the gang always bring a great crowd, young and old alike, dancing their cares away and requesting their favorite tunes. If by chance they don't know a song (a rare happening) you can rest assured that the following week, they will have it down pat. Practice makes perfect and that's what the Craftsbury Vibrations strive for. We at the Silver Ridge appreciate all the hard work that goes into making such good music, and feel fortunate to be associated with Bernie, Linda, Roger, and Bingham.

Kent and Natalie Mitchell
owners Silver Ridge

"Bernie Lussier and the Craftsbury Vibrations play every Saturday night from May to October at Cole's Pond Casino in Walden, Vt. Because of their great versatility, folks eight to eighty come from miles around to hear them."

Al and Ceil Stefanski, owners

The Craftsbury Vibrations

Bernie Lussier vocals and guitar
Linda Lussier vocals and piano
Roger Sanville vocals and bass
Bingham Mercier drums

bookings from: The Craftsbury Vibrations
RFD
Craftsbury, Vt. 05826
802 586 2816

"Bernie"

Side B

1. Bad Time 2:47
2. Wheels 1:36
3. You're Sixteen (Starr) 3:00
4. Memphis (Berry) 3:08
5. Green Green Grass of Home (Putman) 2:50
6. Six Days on the Road (Dudley) 2:31

"Rog"

Ron Sanville producer
Clemenzo Lampini engineering

Farland Studios photos
Ron Sanville design

Recorded at Earth Audio Techniques in N. Ferrisburg, Vt.

Copies of this record available from: Ron Sanville Promotions
38 North Street
Essex Junction, Vt. 05452

℗ / © 1975 The Craftsbury Vibrations

And You Are a Dream
Ambassador
We Share Everything
You Were Never Real
Caffeine/Nicotine
Disco Lady

That's Right!
Oh You Think You Will Not Cry (But You Do)
Love Too Much
Love Crazy
There Is A Woman
Misty

All songs by Gregg Weed except Love Crazy by Dennis Gordon and Misty by Erroll Garner

Produced at Gor/Com Recording by Dennis Gordon and Gregg Weed

Performed by Gregg Weed with the D. Gordon Band

Cover Photo by Gregg Weed

Vince Edmonds plays drums on And You Are a Dream, You Were Never Real, and Love Too Much

Thanks to Nyla and Sandy

Thanks Mom

Gor/Com Productions
1428 N. Orleans
Chicago, IL. 60610
(312) 944-3200

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c/o Weed
3334 S. E. 10th
Portland, Oregon 97202

DR. EARL A. GOLDSMITH - TELLS YOUR SON ABOUT SEX

LP 307

Introduction

The producers of this record do not propose that this record will answer all the questions which your child will eventually ask about sex, however, it will give the basic foundation of knowledge which every responsible parent will want their child to acquire. Information presented in a professional yet easy to understand manner, prepared for and directed to children between the ages of 8 and 12 years. Since each child differs in development, some may be ready for this information at 6 years of age while others may not be ready at 8. This determination should be made individually by the parents.

Instruction

Band #1 on Side #1 is dedicated to you as a parent. You should listen to this section before you have your child or children listen to their material. It is advisable that you take time to listen to the entire record. Then have your child listen to their portion of the record with you. Your portion of the record will prepare you to answer additional questions which will develop during the course of the record. Have the child listen to the record all the way through. Then encourage free discussion, have the child listen a second time, stopping for discussion at any point. It will require some of your time, but in so doing you will give your child an invaluable basic understanding of the beauty of sex, and its importance in their lives.

Dr. Earl A. Goldsmith

Earl A. Goldsmith was born in London, Ontario, Canada, where he graduated from the University of Western Ontario. After graduating from Dallas Theological Seminary, Dr. Goldsmith devoted fifteen years to the Pastorate and Counseling. Dr. Goldsmith is a member of the American Rehabilitation Counseling Association, a Division of the American Personnel and Guidance Association.

The Counselor's training also includes work in the Counselor-Educator Program in the Graduate School at Indiana University.

Dr. Goldsmith is widely known in conferences in Canada and the United States. His ministry has taken him to four continents. At present the author is Director of Crossroads Christian Counseling in Indianapolis, Indiana.

Titles by Earl A. Goldsmith produced under the auspices of Christian Training Institute include:

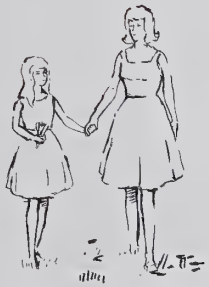
Introduction to Counseling
The Adolescent 12-20
The Adolescent and God's Will
Sexual Deviation (2 parts)
Basis for Self-Evaluation
The Christian and Emotional Problems
Elements of a Successful Marriage (2 parts)
The Pre-Adolescent 6-12
Premarital Counseling
Counseling the Emotionally Depressed

CTI - 3654 W. 16th ST. - INDIANAPOLIS, INDIANA 46222

DR. EARL A. GOLDSMITH - TELLS YOUR DAUGHTER ABOUT SEX

CTI

LP 308



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The Pre-Adolescent 6-12
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Bert Henry at the Hungry Thigh

Bert Henry at the Hungry Thigh

Torrid tid-bits of sexopathic humor by America's boldest comic.

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SIDE TWO

TWO IN BED • BEAT THE BAND • HAWAIIAN NURSE • SISTER ACT • A TART IS NOT A CAKE • UP YOUR BRACKET • THE QUEER PICKPOCKET • KEEP AMERICA MOVING • CONVENIENT HOURS • THE HOT TIP • THE TALKING HORSE • THE FAMOUS HORSE RACE BROADCAST • UNZIPPED FLY • PASSING WIND • GOLFING FUN • EXPENSIVE NUTS • EXPENSE ACCOUNT • THE ADULT WESTERN • COMMERCIALS YOU'LL NEVER HEAR • THE NEW TV SERIES • SNEAKY BILL • LADY IN PASADENA • THE FAMOUS SOAP COMMERCIAL • GOING DOWN • NUDE ON A BED • THE SEXUAL URGE • FEELING FANNY • SEX SURVEY.

MEET BERT HENRY

This is his fourth record in the personality series, his fifth for the Fax Record Company and his enthusiastic public continues to clamor for still more of this great comic discovery's heavily-spiced, knife-edged humor. Bert Henry has the unique ability to convulse even the most experienced of Hollywood entertainers who frequently watch him work at the fabulous Lake Club.

Bert Henry started in show business at an early age. As a jitterbug dancer with his lovely wife, his antics won national acclaim. As a comic, he showed an amazing aptitude. Years of training in burlesque with many of the top comics of that day gave Bert a sense of timing, delivery and stage presence rarely found in the industry. He next went on the nightclub circuit. His risque comedy was daring, sophisticated and excitingly new. He was sensational and worked the top nightclubs throughout the U.S. and overseas.

Bert established a rather unique and steady association with the Lake Club in California. He's been a constant delight to fun-loving West Coast nightclubbers ever since. His fantastically successful Fax recordings have given people the world over an opportunity to enjoy his sizzling, devastatingly naughty humor.

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F-1008	Erotic Delights of Lady C
F-1009	Nights of Love in Lesbos
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F-1012N	Shocking Humor of Bert Henry
F-1014N	Back For Seconds
F-1015N	Hollywood's Most Intimate Smoker Stories
F-2001N	Saturday Night Riot
F-2002N	Off Limits
F-2003N	Spice After Hours
F-2004N	Further Off Limits
F-2005N	A Night in Bedlam
F-2006N	Sin Along With Us
F-3001	Uncensored Humor, Bert Henry
F-3002	Position is Everything, Bert Henry
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F-5201M	The Ballad of Fanny Hill
F-5201S	The Ballad of Fanny Hill
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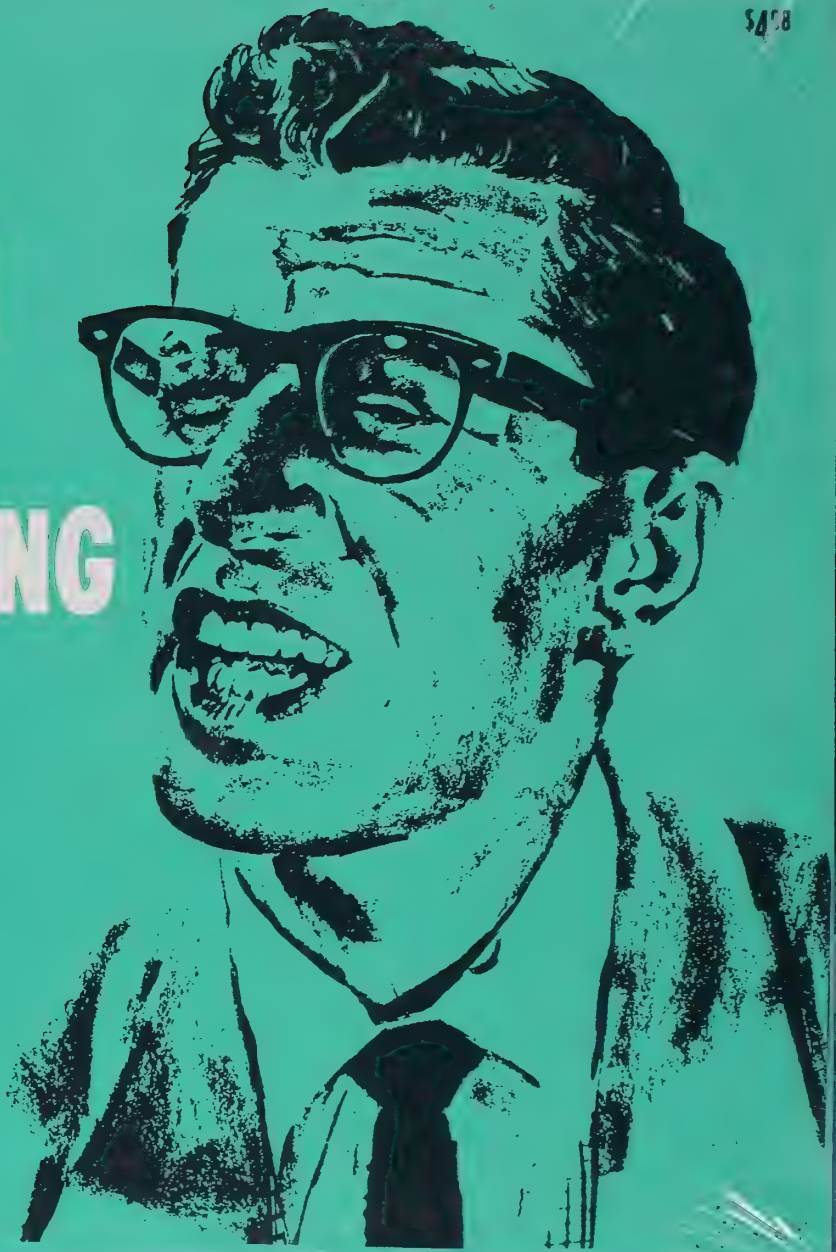

POSITION IS EVERYTHING

with BERT HENRY

A WILD SPRINKLING OF SEX AND WIT BY ONE OF AMERICA'S GREATEST COMICS!

This second Bert Henry album of the new Fax Personality Series is an entertainment riot for adults who like their women wild and their humor super-charged with bawdy gags and torrid tid-bits spiced heavily with sex, sin and seduction. Bert Henry is at his best; recorded in the intimacy of a private party where some of Hollywood's leading people in the entertainment business, comics, writers, showgirls, starlettes and other Bert Henry admirers were treated to Bert's "private stock" — those choice gems a bit too bold for general night club audiences.

SIDE ONE

BAR BUDDIES • SUPERMARKET PICK-UP • ANTHONY & CLEOPATRA • QUEERS & REARS • ASHES IN A FRUIT JAR • 15 YEARS HAPPINESS • BISEXUAL • NO DEGENERATES IN SHOW BUSINESS • GOING DOWN • SEX RELATIONS • MAN WITHOUT A GUN • TO KILL A MAN • THE QUEER TERMITE • THE MOUSE & THE GIRAFFE • MOUSE & SPOUSE • ELEPHANT SHOOT • MOTHER IS SPOILED • THE BIG TAIL • KING OF THE JUNGLE • WHAT KILLS ELEPHANTS • ROOSTER OR CHICKEN • WRESTLING • HEN CHASER • PIGEONS IN THE ROSE BOWL • THE QUEER ROOSTER • MOUNTED MONKEYS • GLASS IN THE RAT HOLE • A DOG'S LIFE • PAY TOILETS • THE LOST TAIL • DOG BUILDING • THE RICH DOG • NUDE AT THE CIRCUS • THROW SOMETHING • THE EXOTIC DANCER'S PARROT

SIDE TWO

BATTER UP • GO HOME HONEY • SEX IS HERE TO STAY • THEY GET YOU BY THE ROOM • NORMAL SEX LIFE • LADY CHATTERLEY'S LOVER • COLD SHOWER • MARRY FOR MONEY • EATING OUT • PLAY IN THE CRACKS • THREE IN A BED • THE NEW POSITION • COMING HOME • ATOMIC BRA • SHORTEN THE STROKE • WOMEN FADE IN THE STRETCH • SLIPPERY SARAH • GIRLS WHO EAT OYSTERS • IS YOURS RAISIN TOO • UP WITH THE PETTICOATS, DOWN WITH THE PANTS • FRENCH RIVIERA • THE SENATOR & SECRETARY • THE GREEK CUSTOMER • JOHNNY'S TEACHER • TECHNICAL BASTARD • THE CLEAN WAITER • NUDE ON THE THIRD FLOOR • THE SILVER SCREW

MEET BERT HENRY

What type of man is Bert Henry? His fabulous, top-selling records have proven to thousands that this man is one of the greatest, most devastating comics of our age. On-stage he can transform even the most sophisticated audience into a state of shrieking, blushing, gasping helplessness. Off-stage he is quiet and mild-mannered. Tall, lanky, bespeckled Bert Henry is not the stereotype most people consider typical of a top-rated comic. He is a family man with a lovely wife and five kids, running from teen-age to less than a year. For a night-club comic constantly surrounded by beautiful girls mostly undressed, his 15-years of marriage is quite a record. But like Bert says, "I can never divorce my wife because I can never find a girl that good looking with such bad eyesight."

Where does he get his material? From people, he says. There are jokes everywhere, and jokers eager to tell them, and risque humor in all sorts of ordinary situations. Yes, he keeps a joke file, and is constantly adding to it. One reputation he has is that nobody can tell him a story that he hasn't heard. "Actually, that isn't true," he confesses. "There's many a story I haven't heard. But the way most people tell them, I can usually beat them to the punchline. It takes a certain talent to be able to tell a joke well and make the audience see the pictures . . . particularly a risque joke."

People flock out to see him and hear his routines at the fabulous Lake Club in California. Many thousands more, eagerly snap up each new Bert Henry Record. (This is his third. The first two: FAXLP-1012, FAXLP-3001). His spiced wit and scorching humor, while not the type you would expect on television or at a ladies' tea, has found a large, enthusiastic audience and has won for Bert Henry overwhelming national acclaim.

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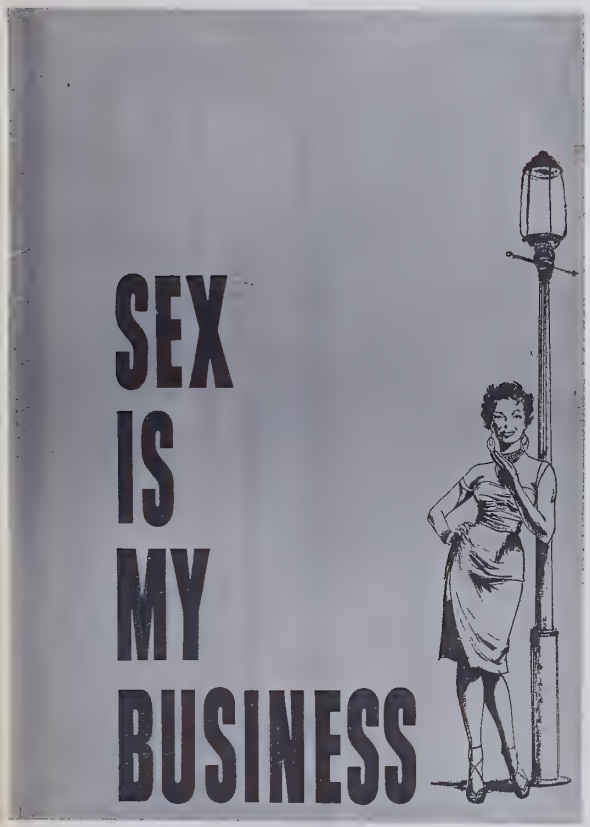

This record is not available in record stores. It is one of the most startling and compelling records ever produced. SEX IS MY BUSINESS is the result of actual interviews with prostitutes, homosexuals, pimps and "Johns" in which we hear them tell the fascinating and almost unbelievable story of their lives; their experiences, how they work, what they do and why, the money they receive and the money they pay; their fears, anxieties, hopes and strange loves... all in their own words in a frank, graphic and revealing description of a way of life few of us know or understand. This record may shock you. It's meant to do just that! It's a vital, true life documentary of a social manifestation in our culture that should not and cannot be ignored. This record is for adults only.

FAX RECORDS

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other FAX records you'll want to own

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F-1003	The Songs of Erotica
F-1004N	Stories of Sex Minded Males
F-1005	I Know What He Wants For Christmas
F-1006N	Stories Mother Never Told
F-1008	Erotic Delights of Lady C
F-1009	Nights of Love in Lesbos
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A BISCUIT	OMAHA	GALLANT FOX
3	4	5

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When record stops, "Win-Place-Show" arrows on "WINdicator" point to figures on "Odds Recorder" to determine betting odds for payoff to winners. Read *Blue* circle for WIN, *Red* for PLACE, *White* for SHOW

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THEME FROM TEMPEST
(Show Me The Magic)
WIND WORDS
EPILOGUE
MANHATTAN**

A couple of years ago Leon Capetanos and I finished the final draft of Tempest. I had wanted to make a film of Shakespeare's play for ten years, but just couldn't figure out a way to do it. Then, finally, a solution emerged—do "Tempest", not "The Tempest"—don't do Shakespeare. Just use his ideas and some of his plot, not his language. Don't be afraid of the Bard—he was the greatest of them all and certainly wouldn't mind a little plot stealing. So we let our imaginations fly and our final draft took place in New York, Atlantic City, Athens and in the Mani (a beautiful, rugged area in The Peleponese). Like Shakespeare's play, we have a father and daughter on an island and we have a great storm, but there the similarities end and we go off on modern tangents.

The film is about a man who runs away from his life in New York and finds an island paradise—but then discovers that paradise can be perilous. I had this crazy vision in my head and during the final rehearsals in New York I wanted to communicate to the cast (John Cassavetes, Gena Rowlands, Susan Sarandon, Vittorio Gassman and Raul Julia) what the feeling of the film should be. And that is where I "met" Stomu Yamashta—met him through his amazing music. For months I had been playing cassettes of some pieces of Stomu—they sound mystical, powerful, stormy, romantic, ancient and modern—all at once! (Later when I flew to Tokyo to meet with Stomu, I understood all the paradoxes in his work. Stomu is a witty man who lives in an ancient Zen temple in Kyoto. It's perfectly natural to him to combine the old and the new.) When I played his music for the cast, they understand the "feeling." It was clear by their expressions that they now had a sense of what I was after. Stomu's music illustrated the storm and the magic. (In our Tempest, Phillip, as if by magic, makes a storm!)

I have always used music to inspire me—during the writing, the casting, the planning, the rehearsals and the shooting. In all phases music acts as a source of energy, as an inspiration and also as a tranquilizer. Whenever I feel great doubts and lose my sense of humor, music sets me straight. It takes you away from the mind and into pure feeling—bliss! Maybe that's why so many people are walking around playing cassettes all day long.

So after using Stomu's music to inspire me I finally made contact with him and asked him to do the score for the film. Perhaps the cliché about the inscrutable oriental is not a cliché…But it seemed quite difficult to get a yes from Stomu. Seemed he was very interested but he was concerned about time because he was writing music for a ceremony in Kyoto, music for the Emperor! I was competing with the Emperor of Japan! In any case it took many, many phone calls between Los Angeles and Tokyo to finally set up a face to face meeting in Japan.

Donn Cambern, my editor, and I flew to Tokyo and late that first night I finally met Stomu.

A knock on my hotel room door. I fasten the belt of the Japanese robe I am wearing and then open the door. There are two young Japanese men and a beautiful Japanese woman. It's Stomu, his male assistant and a translator. I bow about twenty times, but this group is not into bowing. They look as if they've come from a disco. Stomu is wearing a sweater and what appears to be ski pants (Turns out he has two pairs of these all-purpose pants (they never wrinkle or get dirty) and that is his basic wardrobe.) In a few minutes, the stiffness disappears. It's clear that Stomu does not need a translator—his English is first rate—his slang is terrific and his facility for understanding the gist of it all is astounding.

The next day Donn and I showed Stomu Tempest. He was excited and so were we. The music in this album flowed from that first series of meetings. Often, Stomu would illustrate an idea by singing or humming. Sometimes he'd play a piece on a tape recorder. Always, his ideas were vivid. Always, his intensity and humor combined to exhilarate. I think the final score does the same thing—It's East and West, old and new. But I think it could only have been written by Stomu Yamashta—a 35 year old sage/clown from Kyoto.

Thank you, Stomu, for your wonderful score.
Paul Mazursky

Produced by **Stomu Yamashta**
except "Tango," produced by Jerry Lieber and Mike Stoller

Arranged by
Stomu Yamashta & Yoshihisa Taira

Performed by **STOMU YAMASHTA AND MUSE, except "Tango" and "Manhattan"**

Stomu Yamashta: *Synthesizer, Percussion, Piano*
Yoko Seto: *Violin*
Sen Izumi & Takashi Kokubo: *Synthesizers*
Additional percussion on "Tempest Fantasia" and "Theme From Tempest (Show Me The Magic)": *Michael Shrieve*
Michael Shrieve appears through the courtesy of Novo Combo and Polydor Records

"Manhattan" Sung by **Dinah Washington**

Recorded at The Media Studios, Tokyo, Japan
Recording Engineer: Toyoharu Iyobe
Mastered at A&M Records by Bob Carboni

Special thanks to Donn Cambern and Yoko Nagata

PAUL MAZURSKY'S

TEMPEST

COLUMBIA PICTURES Presents PAUL MAZURSKY'S TEMPEST

Starring
JOHN CASSAVETES GENA ROWLANDS SUSAN SARANDON VITTORIO GASSMAN and RAUL JULIA

Music by STOMU YAMASHTA Written by PAUL MAZURSKY and LEON CAPETANOS Co-Produced by STEVEN BERNHARDT and PATO GUZMAN

Produced and Directed by PAUL MAZURSKY

Columbia Pictures

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SOUNDS OF THE 70'S

SIM Media Corporation and *us* Magazine sponsor five hours of music, events, and entertainment from a crowded decade

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SIM Media Corporation and *us* Magazine sponsor five hours of music, events, and entertainment from a crowded decade.

Produced by Cinema/Sound Ltd. Not for sale, for broadcast use only.

SIDE 1

"This is the Sound of the 70's..."
Montage of music and events of the decade
SFM MEDIA CORPORATION :60 spot, Black Holes
SHAFT THEME
Voice of environmentalist, Barry Commoner
MERCY, MERCY ME, Marvin Gaye
LET IT BE, The Beatles
I NEVER PROMISED YOU A ROSE GARDEN, Lynn Anderson
LOVE STORY, Andy Williams
Various TV Clips
CLOSE TO YOU, The Carpenters

SIDE 2

EVERYTHING IS BEAUTIFUL, Ray Stevens
Vietnam Montage
Voice of Abbie Hoffman
Kent State Montage—Judy Collins, voices of Kennedy, Agnew
WOODSTOCK, Ian Matthews
SFM MEDIA CORPORATION :60 spot
BRIDGE OVER TROUBLED WATER, Simon & Garfunkel
Voices of Nixon and Agnew
RAINDROPS KEEP FALLING ON MY HEAD, B.J. Thomas
Voices of Kennedy, McGovern
HOW CAN YOU MEND A BROKEN HEART, The Bee Gees
Voice of Daniel Ellsberg
COLOR MY WORLD, Chicago

SIDE 3

Nixon: "Now more than ever..."
Senators Mike Gravel and Edward Kennedy on Vietnam
FIRST TIME EVER I SAW YOUR FACE, Roberta Flack
Paul Newman interview
US MAGAZINE :60 spot
BACKSTABBERS, The O'Jays
Clip from SANFORD & SON
Voices of Bobby Riggs and Billy Jean King
I AM WOMAN, Helen Reddy
"...more on the woman's movement."
Voice of Art Buchwald
Voice of Eleanor Smeal, N.O.W.
Voice of Phyllis Schlafly
DANNY'S SONG, Anne Murray
BABY DON'T GET HOOKED ON ME, Mac Davis

SIDE 4

Nixon at 1973 inauguration
Voice of Spiro Agnew
NEITHER ONE OF US, Gladys Knight & The Pips
SFM MEDIA CORPORATION :60 spot, EDWARD & MRS. SIMPSON
DADDY DON'T YOU WALK SO FAST, Wayne Newton
MY LOVE, Paul McCartney
Clips from DIRTY HARRY, THE STING
TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE, Tony Orlando
CANDY MAN, Sammy Davis, Jr.

SIDE 5

THE MOST BEAUTIFUL GIRL IN THE WORLD, Charlie Rich
Voices from Watergate
SEND IN THE CLOWNS, Judy Collins
SFM MEDIA CORPORATION :60 spot
.THE WAY WE WERE, Barbara Streisand
Richard Nixon resigns
Clip from SATURDAY NIGHT LIVE
I'M SORRY, John Denver
Dr.'s statement after birth of test tube baby
YOU'RE HAVING MY BABY, Paul Anka

SIDE 6

Audio, voice of Patty Hearst
LAUGHTER IN THE RAIN, Neil Sedaka
LOVE WILL KEEP US TOGETHER, The Captain & Tennille
SFM MEDIA CORPORATION :60 spot
JOY TO THE WORLD, 3-Dog Night
Voice of Gerald R. Ford with Astronauts
MANDY, Barry Manilow
FEELINGS, Morris Albert
Erick Olson, son of CIA victim
WHITE BONES OF ALLENDE, Country Joe
Voices of Senators Frank Church, Lowell Weiker, Barry Goldwater, Frank Church on scandals
GAMES PEOPLE PLAY, The Spinners

SIDE 7

Voice of Jimmy Carter
SHOP AROUND, The Captain and Tennille
SARA SMILE, Hall & Oates
Clip from CHARLIE'S ANGELS, TEN WHO DARED
Voice of Melvin Dummar, alleged beneficiary of Hughes' will
US MAGAZINE :60 spot
THE HUSTLE, Van McCoy
Voice of Congressman Wayne Hayes
AFTERNOON DELIGHT, Starland Vocal Band
Voice of Tong Sun Park
50 WAYS TO LEAVE YOUR LOVER, Paul Simon
BICENTENNIAL, Loudon Wainwright III
SOUTHERN NIGHTS, Glen Campbell
Voice of Gerald R. Ford, from debates with Carter
NADIA'S THEME, Barry de Vorzun
Voice of Jimmy Carter, after election

SIDE 8

LET EM IN, Paul McCartney & Wings
President Jimmy Carter takes the oath
YOU LIGHT UP MY LIFE, Debby Boone
Voice of John Keenan, NYC Chief of Detectives
Officials of NRC, John Hall at "MUSE"
SFM MEDIA CORPORATION :60 spot
John Phillips, designer of small A-Bomb
THE KING IS GONE, Ronnie McDowell
MOODY BLUE, Elvis Presley
from ROOTS, with the voice of Alex Haley
AFTER THE LOVIN' Englebert Humperdinck
Voice of Reggie Jackson
DREAMS, Fleetwood Mac
Clips from STAR WARS, AN UNMARRIED WOMAN, TURNING POINT, ANNIE HALL, HOOPER
NOBODY DOES IT BETTER, Carly Simon
Voices of Robert Redford, Jane Fonda

SIDE 9

HERE YOU COME AGAIN, Dolly Parton
clips from Mickey Mouse Club, Rin Tin Tin
Voice of Muhammad Ali
Anti-Shah demonstration, voice of Khomeini
WONDERFUL WORLD, Art Garfunkel, Paul Simon, James Taylor
SFM MEDIA CORPORATION :60 spot
JUST THE WAY YOU ARE, Billy Joel
Voice of Carter on Canal Treaty
Voice of Rev. Jim Jones
WAITING FOR THE TIMES TO GET BETTER, Crystal Gayle
cut from BLAZING SADDLES
Voice of Ken Howard, star of WHITE SHADOW
Clip from TOWERING INFERNO
Voice of Cliff Robertson
WHENEVER I CALL YOU FRIEND, Kenny Loggins

SIDE 10

"I'm Bob Maxwell..."
EVERYBODY NEEDS LOVE, Stephen Bishop
Voice of Pope John Paul II
SFM MEDIA CORPORATION :60 spot, EDWARD & MRS. SIMPSON
Voice of President Anwar Sadat from Jerusalem
Voices of Carter, Sadat, Begin from Camp David
DIFFERENT WORLDS, Maureen McGovern
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook
FEELS SO GOOD, Chuck Mangione
"...I'm Bob Maxwell".

SOUNDS OF THE 70'S

S1E-9 OC

sounds great in STEREO

THE ORIGINAL CAST ALBUM OF "YOU'RE A GOOD MAN, CHARLIE BROWN"

MGM RECORDS

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"YOU'RE A GOOD MAN CHARLIE BROWN"

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Theatre: Charlie Brown and Combo

Musical Adapted From Comic Strip 'Peanuts'

By WALTER KERR

At the very beginning of "You're a Good Man, Charlie Brown," Charlie Brown notices that he is quite lonesome. He notices it because he is eating a peanut butter sandwich, and people always eat peanut butter sandwiches when they are lonesome, "When you're really lonesome, the peanut butter sticks to the roof of your mouth," Charlie Brown says. I believe him. I had never thought of it in the kitchen at midnight, but I believe him.

I believe something else. Charlie Brown isn't going to be lonesome long. Any old minute now, tonight maybe, strangers are going to start arriving at his doorstep, which happens to be at the Theater 80 St. Marks (Eighth Street between First and Second Avenues, write it down) to keep him and his company company. He's got the best small combo in town.

The combo, for those who have either not learned to read or who have already vanished into their tribally involving television sets, embraces a handful of absolutely real, utterly earnest, deeply philosophical and slightly insane undersized people who have hitherto been housed in a comic strip called "Peanuts." Actually, one of them, a dancing bit of ectoplasm named Snoopy, is housed in a doghouse, but that is a refinement, and we will not bother with it now.

What must be bothered with instantly is the fact that Charles M. Schulz, who draws when he does not write, has pulled off the small miracle of opening up one end of his comic-strip frame and letting his people out. With the help of librettist John Gordon, they've marched clean off that page of pure white light in which it always seems to be high noon, with invisible snowflakes falling, and right onto an actual wooden stage, onto actual teeter-totter equipment, and into forthright, fuming, explosively funny conversation without losing a drop of the ink that made their lifelines so human.

Perhaps you wish to hear about Snoopy first, although it may be Lucy's show, if she can keep on getting away with it. Snoopy is a part of many facets, like Lear, and pint-sized, puckerfaced, cheerfully peevish Bill Hinnant has explored, and perhaps exhausted, them all. He is fierce. Let that dastardly ace of World War I known as The Red Baron come after him in his swooping plane and Snoopy is midget master of the occasion, peering straight into flak through his outsize goggles and letting his sinuous, sneaky lower lip twist into a vindictive—oh, a vicious—grin.

Let supper come—at long last—and he does more than sing for it. Mr. Hinnant is splendidly churlish, stretched out atop his two-piece doghouse as he despises the people who are so slow getting sustenance to him, dreaming of the bleached fleshless bones they are going to find when they do get around to remembering him.

Then the red dish with the evening's savories does arrive, and Mr. Hinnant—it's hard not to say Snoopy, because there's been a theft of identities here—is leaping in loops all over his sunbaked roof, slithering to the floor in slavering ardor and taking directly off into a cake-walk of floor-show proportions as he warbles composer Clark Gesner's most bubbling tune, "Suppertime."

But keep your eye on Lucy. A dervish-type siren with the walk of an arthritic duck named Reva Rose appears in the role, and each new appearance is a fresh—in the sense of sassy—revelation.

Miss Reva can bleat like a child whose injuries are as fake as her voice is sturdy. She can pout in traumatic injury as she is advised to check upon her crabbiness quotient. Above all, she can smile, like a very pleased pumpkin, whenever things are going her way, which they are almost always forced to do. Grinding her teeth to a grin, and brushing aside the world with her ballet elbows, she is a curious under-age combination of Betty Comden, Elaine May and Morgan Le Fay. Long may she rave.

Gary Burghoff is a blissfully bland Charlie Brown, that chap with "what you call a failure face" and with the most wistful forehead since Oliver Twist asked for more and got less. Skip Hinnant is a dry and earnest piano-playing Schroeder, Bob Balaban is a scholarly Linus who looks very much like Hume Cronyn at the age of 9, and Karen Johnson skips rope worriedly as Patty.

●

What makes these charmers tick, while you chuckle? Their sobriety. They're not cute, they're not arch, they don't try to imitate the line drawings too closely, they never press for effect. Instead, they drift with the breeze, skipping ever so lightly from fragment to fragment, finding a simple, innocent, and untroubled joy in working out the inventive musical didoes director Joseph Hardy has whistled them through. Watch that baseball game, for one thing. It's a counterpointed bit of business, with Charlie Brown spelling out the mournful aftermath of a day on the sandlot while the others are still rooting for the home team to triumph, and the interplay is casual, unpretentious and utterly winning.

Almost everything works because almost everything is effortless. The score's a bit reminiscent here and there: you'll catch snatches of "Wonderful Town" if you're captious. But captiousness vanishes in the face of simple sunniness, and I think you're going to be very happy that "You're a Good Man, Charlie Brown" has happened.

Tim Moran

Tony Vacca

DYNAMITE RECORDS

WIZARD'S DANCE

FRETLESS FR 163

File Under: Jazz, World Music

WIZARD'S DANCE

Tim Moran:
alto flute
flute
bamboo flute
alto saxophone
mbira
ocarina
bells
accent cymbals
handclaps
shells
voice

Tony Vacca:
balafons
bleketé drum
mbira
talking drum
voice
ankle rattles
foot bell
samba whistle
bass drum
Paiste gongs,
cymbals and
cup chimes
bells
Bambara wrist rattles
hubcaphones
sound sculpture
handclaps

Side 1

BAOULÉ DANCE SONG	(5:18)
(T. Vacca - Nfafa Music, BMI)	
WIZARD'S DANCE	(7:42)
(T. Moran, T. Vacca - Nfafa Music, BMI)	
BLEKETÉ	(3:25)
(T. Vacca - Nfafa Music, BMI)	
ILLUSION	(5:18)
(T. Moran, T. Vacca - Nfafa Music, BMI)	

Side 2

SNOW LEOPARD (Passage and Trance State)	(6:22)
(T. Vacca - Nfafa Music, BMI)	
NEW MOON	(3:42)
(T. Moran, T. Vacca - Moon Goddess Music)	
ZIMBABWE!	(8:55)
(T. Moran - Moon Goddess Music, BMI)	

Overdubbing done on **Baoulé Dance Song** (hand claps, bass drum), **Snow Leopard** (balafon, flute ocarinas, bells, talking drum, voice), **New Moon** (sea shells, sound sculpture) and **Zimbabwe!** (bells gongs)

These sunrise sounds of dream-emergence look onto Mother Earth's
city and village songs. Our spirit offerings breathe, in motion
Eastward . . . to all beginnings
Upward . . . to infinity
Inward . . . to Truth
slowly . forever.

—Tony Vacca

All compositions BMI
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Produced by Tim Moran and Tony Vacca
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design by Twins/Seven/Seven.

FRETLESS FR 163

For bookings or information: Tim Moran & Tony Vacca P.O. Box 1172, Northampton, MA 01060

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Thief OF HEARTS

PARAMOUNT PICTURES PRESENTS A DON SIMPSON/JERRY BRUCKHEIMER PRODUCTION

A TOUCHSTONE PICTURE • TIMES ARE TOUGH • TOUGH GUYS

DARYL H. HANNAH • WILLIAM L. PETERSEN • JOHN GETZ • PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER

WRITTEN BY [illegible] • DIRECTED BY [illegible]

A PARAMOUNT PICTURE

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ORIGINAL MOTION PICTURE SOUNDTRACK

LIVE FOR LIFE

(VIVRE POUR VIVRE)

MUSIC BY

FRANCIS LAI

COMPOSER OF "A MAN AND A WOMAN"

AFTER "A MAN AND A WOMAN", WHERE DO YOU GO. AFRICA, AMSTERDAM, THE ALPS, NEW YORK, PARIS AND VIET NAM

STARRING

YVES MONTAND • CANDICE BERGEN • ANNIE GIRARDOT

A PICTURE BY CLAUDE LELOUCH

WITH IRENE TUNC • UTE TAEGER • JEAN COLLOMB • ANOUK FERJAK

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RELEASED THRU UNITED ARTISTS, A TRANSAMERICA COMPANY

SIDE ONE

1. ***LIVE FOR LIFE*** 3:06
(Vivre Pour Vivre)*

2. ***THEME TO CATHERINE*** 2:51
(Theme de Catherine)*

3. ***THEME TO CANDICE*** 1:44
(Theme de Candice)*

4. ***LIVE FOR LIFE*** 3:10
(Vivre Pour Vivre)*

5. ***NOW YOU WANT TO BE LOVED*** 3:14
(Des Ronds Dans L'Eau)**
Sung in English by Nicole Croisille
Sung in French by Annie Girardot

6. ***THEME TO CATHERINE*** 2:00
(Theme de Catherine)*

SIDE TWO

1. ***THEME TO ROBERT*** 3:20
(Theme de Robert)*

2. ***LIVE FOR LIFE*** 2:27
(Vivre Pour Vivre)*

3. ***ALL AT ONCE IT'S LOVE*** 2:39
(Aujourd'Hui C'est Toi)***
Sung in English by Louis Aldebert

4. ***ZOOM**** 2:14

5. ***LIVE FOR LIFE*** 2:58
(Vivre Pour Vivre)*

*Composed by FRANCAIS LAI, Published by UNART MUSIC CORPORATION (BMI)

**Composed by RAYMOND Le SENECHAL, French lyric by PIERRE BAROUH, English lyric by SONNY MILLER, Published by UNART MUSIC CORPORATION (BMI)

***Composed by FRANCAIS LAI, Lyrics by PIERRE BAROUH and JERRY KELLER, Published by NORTHERN MUSIC CORPORATION (ASCAP)

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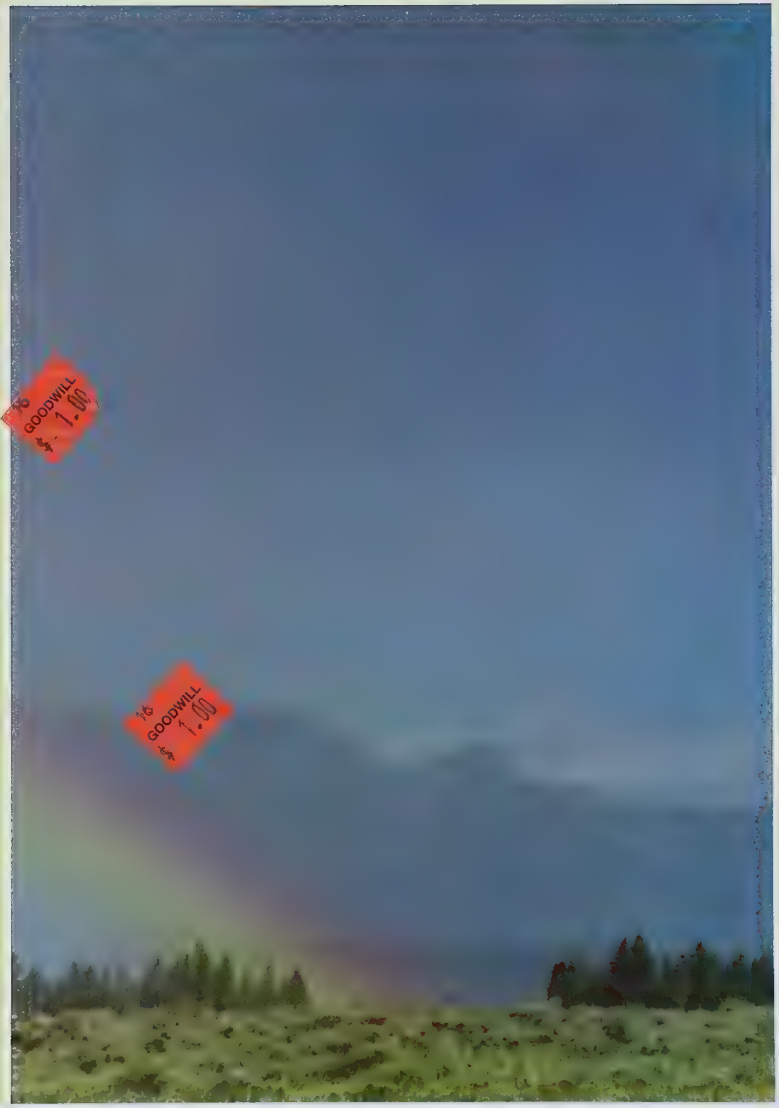
WTTC 11/16/67

RADIANCE • A SONG FOR THE EARTH



RADIANCE shines forth with a brilliance that is at once tranquil and tantalizing, soothingly familiar, yet enticingly novel and unique. Their music weaves an intricate lacework of subtle tones and delicate textures in a style reminiscent of the melodic arrangements of the Paul Winter Consort, from which this ensemble evolved.

The opening cut, "Radiance", is a beautiful example of orchestral tapestry. It is so much more than just a pretty tune. One senses the cohesive intermingling of Spirit, drawn together from many cultures, through the masterful blending of rhythm and sound which comprises humankind's universal medium of expression - music.

There is an exciting breadth of territory covered within these selections and a freshness in Radiance that reaches beyond the domain of contemporary jazz. Incorporating percussive instruments from around the world with the fluid, vibrant rhythms of Africa, Brazil, the Caribbean, and the Orient, they delve back into the very roots of musical expression. One's spirit is carried to those lofty realms where the heart may open wide - where one may experience communion with that sacred source of all creativity - where one may add one's own essence to that which emanates through these musicians in loving Radiance.

The two vocal selections (where the vocals take the conventional form of words) demand special commentary. Jim Scott's searching composition on the title cut, "A Song for the Earth", touches the heart with a hymn-like quality. It emerges from a sea of sound as a siren, beckoning us to return to consciousness of who we are, and what we are here to do.

The poignant lyrics evoke strongly contrasting sentiments as they venerate our earthly origins, while decrying man's disrespect and abuse of land, sea and sky. There is remorse in lamenting the irresponsible acts of selfish children; yet one feels uplifted, compelled to respond to the implicit question -- "Which of us is mature enough to assume our rightful role as a steward of the intricate interplay of life on Earth?"

Jim's sensitivity to this design shines lucidly through the lyrics "All of life is a chain, when one is hurt we all feel the pain", and in the song "For a Time", a beautiful lullaby offering us the assurance of the perfect design in the infinite circles of time.

Jeff Volk
June 1983

Jim Scott — classical and 12-string guitar, vocals (vocal on "A Song for the Earth" and "For a Time")
Nancy Rumbel — oboe, english horn, cheng, Japanese bird-whistle, vocals
David Darling — cello, vocals
Eugene Friesen — cello on "A Song for the Earth" and "Dolphins - reprise".
Lui Rocher — percussion, vocal shouts
Paulo Rossi — percussion
(Lui and Paulo play, at one time or another, surdo, pandero, cuica, tamborine, triangle, wind chimes, bells, shakers cymbals, and whistles on "Song for the Dolphins", "Inner Secrets - Outer Smiles", and "Inner Fires - Outer Peace".
Jim Saporito — congas on "Radiance" and "Song for the Dolphins", conga and shaker on "For a Time", bongos, shaker, and triangle on "Companeros".
Ted Moore — drum set on "Song for the Dolphins" and "Radiance", pandero and shaker on "Song for the Dolphins".
Gordon Johnson — bass on "Radiance" and "Song for the Dolphins".
Ed Saindon — marimba on "Dolphins - reprise".
Pat Hollenbeck, Joe Hunt, and Skip Hadden — percussion on "Dolphins - reprise".
Tom Gates — steel drum on "Dolphins - reprise".

Music composed and arranged by Jim Scott, except "Inner Secrets - Outer Smiles" and "Inner Fires - Outer Peace", which are improvisations by Nancy, David, Lui, Paulo and Jim.

Nancy

Paulo, Lui

David, Jim, Ted
Gordon

Side I: Radiance
Inner Secrets
Song for the Dolphins
A Song for the Earth
Dolphins - reprise

Side II: Outer Smiles
Companeros
For a Time
Inner Fires - Outer Peace

A SONG FOR THE EARTH

Lyrics - Jim Scott and Joel Sattler **Music - Jim Scott**

As the rain sifts through the trees
It threatens nature's ancient harmony —
Poison rain from an ailing sky
Beneath the ground the roots will die
And that is why I sing this song for the earth.

The tainted river struggles to the open sea
Defiled is the mountains' majesty.
All of life is a chain; when one is hurt
We all feel the pain. What do we gain?
For what it's worth, I'm offering this song for the earth.

The sea is where all life begins
The ocean is our origin —
If she dies nothing survives; no nothing can, nothing can.
And who will look with awe upon the monuments of man?

But the trees strive to grow
Watching generations come and go.
Green and tall, the land is theirs —
Feeding the soil, clearing the air
Living their song, a song for the earth.

FOR A TIME

Lyrics - Joel Sattler **Music - Jim Scott**

From the rivers and the valleys
To the distant mountain side,
The earth is green and thriving on the rain and the sun,
And all that has lived and died.

The trees reach to the heavens
While their roots cling to the earth;
The seasons pass between the centuries
And all of the deaths become birth.

For a time,
For a time,
Then to sleep again;
For a time,
For a time,
And the cycle never ends.

The sun vibrates the morning
While the flowers open eyes,
And the day awakens all the creatures of the earth
And all who will die become wise.

"Companeros", "For a Time", "Inner Secrets - Outer Smiles" and "Inner Fires - Outer Peace" recorded at The Recordatory, Weston, MA, Doug DeVitt and Steve Izzi engineers. "Radiance" and "Song for the Dolphins" recorded at R.B.Y. Studios, Southbury, CT, Jack Jones, engineer. "A Song for the Earth" and "Dolphins" - reprise recorded at U. Mass. Boston Recording Studio, Zed McLamon engineer, and Reel Time Recorders, Newton, MA, Ben Chandler, engineer.

"Radiance", "Song for the Dolphins", and "Dolphins" - reprise mixed at Synchestra Studios, Phoenix, AZ, John Wilson engineer. All others mixed at Vintage Records, Phoenix, AZ, David Brown engineer.

Executive producer, Liv Singh Khalsa. Cover photo by Judith Fairchyld. Group photo by Joey Meeker-Johnson.

If you would like to receive our newsletter with information about concerts, write: Radiance, Box F, Belfast, ME 04915. For music catalog write: Invincible, P.O. Box 13054, Phoenix, AZ 85002.

This music is our work and our livelihood. We hope you will not copy this album, and refer all interested friends to us.

Radiance

RADIANCE
RECORDINGS
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JACKET MADE IN CANADA

MUSIC COMPOSED & CONDUCTED BY JAMES HORNER

SIDE ONE

MAIN TITLE* (3:03)
SURPRISE ATTACK (5:06)
SPOCK (1:10)
KIRK'S EXPLOSIVE REPLY (4:02)
KHAN'S PETS (4:18)
ENTERPRISE CLEARS MOORINGS (3:32)

SIDE TWO

BATTLE IN THE MUTARA NEBULA (8:08)
GENESIS COUNTDOWN (6:36)
EPILOGUE/END TITLE* (5:40)

All songs published by Famous Music Corporation, ASCAP.
*Contains J.V. Theme by A. Courage published by Bruin Music Company, BMI.

SOUNDTRACK ALBUM PRODUCED BY JAMES HORNER

Recorded and mixed by Dan Wallin/Record Plant Scoring.
Assistant: Tom Steel
Digital engineer: Bill Freesh
Digital technician: Penn Stevens

Music editor: Bob Badami
Orchestrations: Jack Hayes
Orchestra Manager: Carl Fortina
Art Director: Bob Defrin

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DeFOREST KELLEY Co-starring JAMES DOOHAN WALTER KOENIG GEORGE TAKEI NICHELLE NICHOLS
also Starring BIBI BESCH and PAUL WINFIELD as TERRELL Introducing KIRSTIE ALLEY as SAAVIK
and Starring RICARDO MONTALBAN as KHAN Executive Consultant GENE RODDENBERRY
Based on STAR TREK Created by GENE RODDENBERRY Executive Producer HARVE BENNETT
Screenplay by JACK B. SOWARDS Story by HARVE BENNETT and JACK B. SOWARDS
Produced by ROBERT SALLIN Directed by NICHOLAS MEYER PANAVISION® A PARAMOUNT PICTURE

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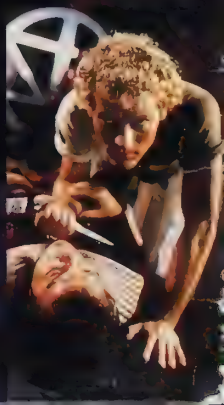

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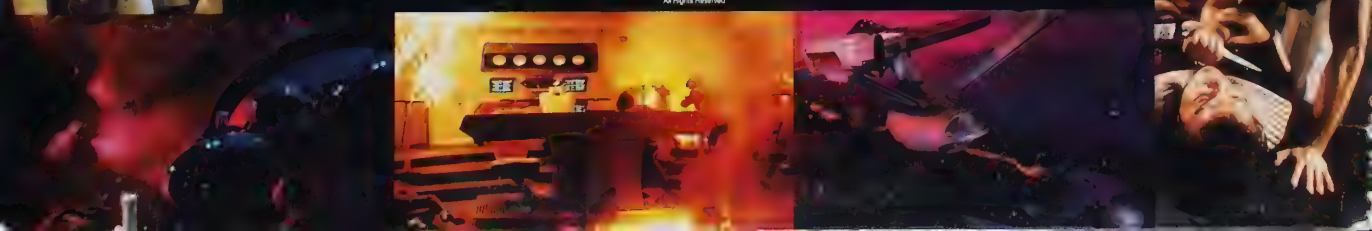

MUSIC FROM THE MOTION PICTURE

EXPERIMENT IN TERROR

A BLAKE EDWARDS PRODUCTION • A COLUMBIA PICTURES RELEASE

MUSIC COMPOSED & CONDUCTED BY

HENRY MANCINI

12"
2.

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RCA VICTOR

LPM-2442

COLUMBIA PICTURES

presents

A BLAKE EDWARDS PRODUCTION

Glenn Ford Lee Remick

in

Experiment in Terror

with

STEFANIE POWERS

Screenplay by THE GORDONS

Based on Their Novel, "Operation Terror"

Produced and Directed by BLAKE EDWARDS

Music by HENRY MANCINI

Album produced by Dick Peirce

Recorded at RCA Victor's Music Center of the World, Hollywood, California.
Recording Engineer: Al Schmitt.

SIDE 1 Fluters' Ball (3:17) / Tooty Twist (2:10) / Kelly's Tune (3:15) / Golden Gate Twist (2:10) / The Good Old Days (2:00) / Experiment in Terror (Twist) (2:42)

SIDE 2 Experiment in Terror (2:16) / Nancy (3:29) / Down by the Wharf (2:25) / Teen-age Hostage (2:35) / White on White (2:06) / Final Out at Candlestick Park (2:59)

Public performance clearance—ASCAP.

ANOTHER SMASH MANCINI FILM SCORE!

A few years ago, composer-conductor Henry Mancini teamed up with television director-producer Blake Edwards. They began operations under the theory that dramatic background music should be fresh, modern and listenable in its own right. As a result of this attitude, the music Mancini composed for the TV series "Peter Gunn" became immensely popular via two best-selling albums and a hit "single" recording. The pattern was repeated with the TV series "Mr. Lucky" and enjoyed similar success. Applying these same principles to motion pictures, Mancini wrote the score for the Edwards-directed "Breakfast at Tiffany's," resulting in another fine album and the fabulous hit song *Moon River*.

This album contains the music which Henry Mancini composed for the most recent Blake Edwards motion picture production, "Experiment in Terror." It is no exception to their rule. The music reflects all the dramatic characteristics of the picture: it is tense, suspenseful, thrilling and modern.

To achieve these effects, Mancini exercised a great deal of ingenuity and versatility in the composition of the music and the selection of the performing instruments. The main title, *Experiment in Terror,* is a compelling theme and utilizes an unusual instrument called the autoharp. Although the autoharp is not a regulation musical instrument, Mancini used the unique sound of two of these instruments to create an exciting and interesting theme.

For one of the most gripping scenes in the picture, a murder sequence, he wrote a hauntingly beautiful melody titled *Nancy*, featuring piano soloist Jimmy Rowles.

Throughout the picture there are several sequences depicting modern teenagers. Mancini has given these scenes a musical background utilizing the current dance craze, "The Twist." Included are *Golden Gate Twist* and an exciting version of the main title, *Experiment in Terror (Twist)*.

Also sprinkled through the score are fine big-band swingers which further contribute to the modern style and freshness of the music and picture. These include *Kelly's Tune* and *Fluters' Ball*. For a change of pace, there is a background for an old-time motion picture sequence that features a ragtime piano playing *The Good Old Days*. All-in-all, the score displays a remarkable variety of music and mood, and is a tribute to the versatility of its composer.

For those who have seen the picture, this album will serve to re-create many of the thrilling scenes. Those who haven't yet made the trip to the theater will find this an exciting "preview"—a fascinating listening experience.

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MUSIC FROM THE ORIGINAL SOUNDTRACK
STAR TREK
THE MOTION PICTURE
COMPOSED AND CONDUCTED BY JERRY GOLDSMITH

0 7464-36334-1

Paramount Pictures Presents A GENE RODDENBERRY PRODUCTION A ROBERT WISE film STAR TREK—THE MOTION PICTURE
Starring WILLIAM SHATNER LEONARD NIMOY DeFOREST KELLEY Co-Starring JAMES DOOHAN GEORGE TAKEI MAJEL BARRETT WALTER [illegible] NICHOLS
Presenting PERSIS KHAMBATTA and Starring STEPHEN COLLINS as Decker Music by JERRY GOLDSMITH Screenplay by HAROLD LIVINGSTON
Story by ALAN DEAN FOSTER Produced by GENE RODDENBERRY Directed by ROBERT WISE A Paramount Picture

Album Produced by:
Jerry Goldsmith
Executive Producer
Bruce Botnick.
Music Composed and
Conducted by
Jerry Goldsmith

[illegible]
Arthur Morton
Contractor: Carl Fortina
Music Editor for the Film:
Ken Hall
Recorded at 20th Century
Fox, Music Scoring Stage

Engineer: John Neil
Assisted by: Terry Brown,
Randy Saunders & Barry Walters
For 20th Century Fox,
Music Department:
Lionel Newman
SONY Digital Recording

[illegible]
Plushner & Roger Pryor
Editing Engineer: Bruce Botnick
Disc Mastering: Wally
Traugott, Capitol Records
Studios, Hollywood
For Paramount Pictures

Music Department:
Hunter Murtaugh
For Columbia Records:
Michael Dilbeck, Bruce
Lundvall, Joe Dash &
Guy [illegible]

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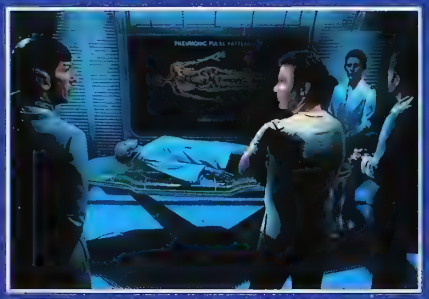
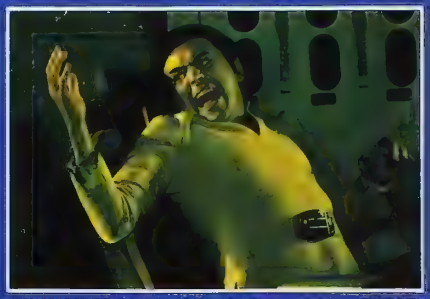
"Ilia" confronts Vejur



"Ilia" in the 23rd century examining room aboard the Enterprise



Chekov is struck by a whiplash energy bolt

Capt. Kirk and crew approach Vejur

A malfunction in the transporter room aboard the Enterprise

SHAMIN PRIEST FROM O'RYAN'S PLANET

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AUDIO MASTERWORKS 1210

what you can learn from the Kinsey Report

Dr. Murray Banks

Dr. Banks was formerly professor of psychology at Long Island University, and at Pace College in New York City, where he was the head of the psychology department for over five years. He has also been a visiting professor and special lecturer at several leading universities and colleges. At Brooklyn College, he conducted for several years, one of the most popular courses on Psychology of Everyday Life. Dr. Banks is a graduate of New York and Columbia Universities. He is the author of the best sellers, HOW TO LIVE WITH YOURSELF, WHAT TO DO UNTIL THE PSYCHIATRIST COMES, JUST IN CASE YOU THINK YOU'RE NORMAL!, and HOW TO OVERCOME AN INFERIORITY COMPLEX. He is much in demand as a speaker before colleges, men's clubs, women's clubs, conventions, medical societies, and trade associations throughout America.

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- How widespread is homosexuality?
- What is the truth about masturbation?
- What is "normal" in sex behaviour?
- What is the difference between male and female sex drive?

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Non-technical!

This lecture has been recorded as given before actual audiences of various service, social and civic groups.

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AUGUST - SEPTEMBER 1972

CIRCUS

VOL.1 NO.1 STEREO

AUDIO MAGAZINE

MICK JAGGER TALKS ABOUT

MICK JAGGER

- "MANSON WILL ESCAPE" Says ED SANDERS
- TED KENNEDY On Youth: Abortion and his Future
- ELVIS First and only [illegible] Conference
- ANGELA DAVIS NOT GUILTY: A Moment to Keep
- SENSUOUS YOU A CURRENT Test

AUDIO MAGAZINE

VOL.1 NO.1

Manson Will Escape!

An eerie prediction by author Ed Sanders. In his interview with Jamie Friar, Sanders goes beyond his book "The Family" telling about Manson's threat to kill him——Ed Sanders went where no other reporter dared and listening to the sound of his voice on this recording it is hard to escape the sensation of making contact with the evil which Sanders had to touch in order to know.

SIDE ONE

1. MICK JAGGER SPEAKS ABOUT MICK JAGGER——interviewed by Elliot Mintz, photographed by Jeff Mayer (cover), Bob Gruen & Mayer B/W
2. MANSON WILL ESCAPE! SAYS ED SANDERS——interviewed by Jamie Friar, photographed by Jay Good
3. CURRENT AUDIO COMEDY—ROBERT KLEIN——interviewed by David Goldman, photographed by Jay Good
4. TEDDY KENNEDY ON YOUTH, DOPE, ABORTION AND HIS FUTURE——interviewed by Scott Friedman, illustration by Frank Mayo
5. ANGELA DAVIS NOT GUILTY!——recorded by Karen McConnell, photographed by Mike Musura
6. THE MONTY PYTHON FLYING CIRCUS illustrated by Frank Mayo

SIDE TWO

1. ELVIS PRESLEY'S NEWS CONFERENCE——recorded by Hank Neyer, photographed by Bob Gruen. Questions have been technically enhanced
2. THE KILLER WAS A NARC——interviews by Larry Bensky, photographed by Richard Harris
3. BELLA ABZUG LOSES——by Jeff Kamen, photographed by Julio Mitchel
4. SCOOP'S COLUMN——AUDIO MIX BY SCOOP NISKER——photographs by Christopher Springmann
5. NADER GROUP HITS VEGA DESPITE RECALL——by Rich Adams
6. CRIME WATCH: CURRENT AUDIO'S MONTHLY CRIME COLUMN——by Jay Robert Nash and Kevin Mosley, recorded at Joy Studios in Chicago by Larry Root, photographed by Paul McGrath
7. SENSUOUS YOU——Jaye P. Morgan gives answers to the sex test. Photographed by Richard Creamer

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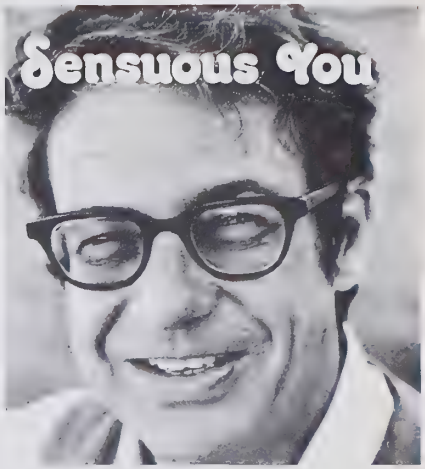

LAURENCE SCHWAB
and
KAREN MARKHAM

Excerpted from their book:
Discover Your Sexual Personality

Your viewpoints regarding political and social issues of the day say much about your sexual personality. You may think that your judgement concerning our military posture, the latest themes in films, and the legal voting age have nothing to do with your sex life. Nothing could be further from the truth!

Where you stand on campus radicals, capital punishment, or the constitution, can say volumes about your sexuality. Often it reveals more than a lurid recitation of intimate sexual adventures.

Next time ask your potential bed partner about politics, not sex, then vote which way to go.

Look at the following statements, then mark either AGREE, DISAGREE, or ? Then read the scoring explanation and find out where you stand in the sexual-political arena.

1. I believe in the statement "My Country right or wrong." — Agree ? (Disagree)

2. Women have as much right in the profession of medicine as men. — Agree ? (Disagree)

3. Once we have committed ourselves to any war we have a moral obligation to see it through to the end. — Agree ? (Disagree)

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WILD VOICES

"The animal shall not be measured by man. In a world older and more complete than ours they move finished and complete, gifted with extensions of the senses we have lost or never attained, living by voices we shall never hear. They are not brethren, they are not underlings; they are other nations, caught with ourselves in the net of life and time, fellow prisoners of the splendor and travail of the Earth."

Henry Beston, The Outermost House
Courtesy of Holt-Rinehart-Winston

Wild Voices is intended to add another dimension to your appreciation of animals. It is a narrated audio tour of some of the world's most interesting wildlife sounds.

This album was made possible by the cooperation and encouragement of many people at the San Diego Zoo and the San Diego Wild Animal Park. Special thanks go to the curatorial staff, keepers, Photo Lab, and members of the Public Relations and Merchandising departments.

Produced, written and narrated by Geoffrey T. Williams
Project Coordinator, Dorothea Williams
Recording Engineer, Ronald L. Compton, Fanfare Studios, El Cajon, CA

Original cover art by Ken Auster
Art Director, Gwen Huber Auster
Mike Wofford, keyboards
Steve O'Connor, guitars
Jim Plank, percussion

Photos Courtesy of Zoological Society of San Diego, Inc.
Ron Garrison and F. D. Schmidt, photographers

Coyote photo courtesy of Karen Sausman, curator,
Living Desert Reserve, Palm Desert, CA

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CRS-045C00

The Rite of Exorcism

Examples of diabolical possession abound in the annals of human history. Some are more frightening than others. All have the common denominator of an erstwhile faith that twisted or turned in an inexplicable event. The album you now hold in your hands records one such experience. The case is actual and authentic revealed in an ancient dramatic rite. A young girl is taken from her loved ones and out of her mind. An earnest priest calls on the powers of this sacrament to rescue her from those who without cause deal her only searing pain and maniacal anguish.

Rated X, this drama is not. The story is simply and faithfully presented so as to allow the listener to become a part of genuine human tradition. The incursions of the devil into the mainstream of everyday living represent phenomena of which all concerned believers should become aware. To paraphrase Mark Twain: Everyone talks about the devil, but no one does anything about (him).

Obviously, there isn't much anyone can do about the devil—he is or he isn't. He comes or he doesn't come. If we are not aware, no one need tell us about the devil and what he stands for. If we do not believe, his realm and his power defy description.

Roman Catholicism tells us little about the devil save that he is the fallen one, the evil one, the antithesis of Emmanuel. Yet no other confessional rite so movingly, so powerfully, and so effectively routs Beelzebub from his contrivances of power and brilliance.

Common sense dictates that man deal with the forces of evil subtly and astutely. This is what the rite of exorcism within the churches purports to do. More and more frequently in our world of the phenomena of the occult make appearances in the stream of man's consciousness. It behooves the wary and the worried to inform themselves as to options open to them and would replace horror and fear with beauty and strength.

It may well be that someday men will ridicule the very supposition of satanic forces. We take no position one way or the other here. As we attempt is to provide a very realistic, authentic and objective presentation of fact unmixed with fantasy. We know it to be true that one day in yesteryear, some evil being ravished and nearly obliterated a delicate promise.

Surely stories of the evil men do live in our day. But what possesses or seems an almost requisite sequel to a discussion wherein truth, honesty and simple faith no longer have reverence in so many political, church or familial circles.

Many have said that to know one's enemy is to claim the victory. Yet are we to say that all man's problems and all man's sorrows are the handiwork of Satan? Hardly. The reality or non-reality of the devil is not our era's basic issue. We don't need another scapegoat to depersonalize an already fragmented social connection. Rather, must we accept evil as man's own creation. The light, the sun, the moon, the air we breathe, goodness, joy and truth — these are God's creations, and these are His gifts to us.

- Rev. Patrick J. Berkery, Ph.D.

Producers ..... Morty Jay
John O'Reilly
Joe Venneri
Sandy Messina

Original Concept, Theological and
Liturgical Research ..... Rev. Patrick J. Berkery, Ph.D.

Original Script ..... Morty Jay

Engineering and Special Sound Effects ..... Sandy Messina
Joe Venneri

Our Father sung by ..... Dorothy Lerner

Musical Arrangements:
Dies Irae ..... Joe Venneri and John O'Reilly
Our Father ..... Joe Venneri and John O'Reilly
Ron-Aimee Fugue ..... Morty Jay

Cover Design and Concept ..... Bob Jurkoski
and 1052 Productions, Inc.

Recorded at Le Studio, 143 W. 51 Street, New York, N.Y.

DRAMATIS PERSONAE

The Exorcist ..... Leo Bayard
Reporter ..... Adam Christopher
Girl/Devil ..... Rosemary Foley
Curé/Frenchman ..... Charles Parks
French Woman ..... Marny Briscoe

CRUNCH RECORDS

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TAOIST CHANTS

TAOISM

Taoism is the only true religion indigenous to China. It began as a school of philosophy which stood side by side with Confucianism in influence and importance. It is said that Taoism was founded by the philosopher Lao Tzu (604 B.C.- an unknown year) and made popular by his disciple Chung Tzu (369-286 B.C.). The treatise of Lao Tzu is found in the succinct "Tao Te Ching." Whether he or his disciples authored the work is open to question.

Orthodox religious Taoism dates from two movements at the end of the Han dynasty. Philosophy and religion combined to form the Taoism known today. The Taoist priests of Taiwan call themselves members of the Heavenly Master sect, or "orthodox" Taoists who consider their point of religious origin to have been "Dragon-tiger Mountain" (Lung-Lu Shan) in Kianghsi Province on mainland China.

The most important festival of Taoism is the "Ta pai pai," the Great Festival. There are many other festivals (or chiao) which Taoists observe. The rituals of all of them can be found in the ancient book entitled "Tao Chiao Chiao Yuan-liu." The importance of observing the many Taoist festivals and participating in the rituals is that the merit from these acts can bring merit to the whole community, as well as to the country. It is believed that the souls of the deceased from all over the world will witness the acts, and will be freed by partaking of them. These chants, recorded in the field, are representative of Taoist ritual and worship.

The Taoist religion can be divided into two sects: heterodox and orthodox Heavenly Master. Within this latter group all the priests must possess through their family tradition ordination papers from Lung-Lu Shan. Those orthodox priests who perform rituals of exorcism, birth, marriage, and the like for the living are known as "Red-heads" while those performing rituals for the dead are the "Black-heads." Heterodox Taoists are known as the "Little Taoists" who deal with the earth spirits and the expulsion of evil. They cure sickness, foretell the future, and interpret the words of mediums, who beat themselves during possession. The mediums in a trance are to descend to the lower regions and look into the well-being of the departed, to become possessed by the soul of the deceased and speak in his words, and to be possessed by the spirit of a goddess or god.

A Taoist believes in the "Tao," or the "Way"; it is a mystical power which is the source of all being and of all life. The Taoist way of life is simplified, in harmony with nature, and devoid of strife and coercion. The concept of the Yin-Yang is at the very heart of Taoism. Yin is the passive, negative, or female principle of the universe; Yang is the active, positive, or male principle. All external or internal things and events are products of these two elements or forces.

THE CHANTER

Mr. Chao Chia-cho, President of the Taiwan Taoist Association and congressman of the Republic of China, is the chanter. He is a head Tao Shih, or priest authorized to perform religious services. He is, furthermore, regarded as one of three leaders of orthodox Taoists, the other two being the T'ien Shih (or Taoist Pope) and the oldest living and most revered Taoist priest (who trained on Lung-Lu Shan). Chao Chia-cho is schooling the new T'ien Shih in Taoist philosophy. He has written many articles, lectured abroad, and published the book of standard chants and their musical scores used throughout Taiwan and many Taoist communities.

— NISHAN NAJARIAN

SIDE A

1. Religious Songs of Taoism
2. Incantation to Purify the Air
3. Incantation to Purify the Universe

SIDE B

4. Belief in The Way, Precepts and Teacher
5. The Virtue of Chanting Hymns
6. Save from Suffering
7. Greeting of the Ascendance of God

Other Records Available:

Buddhism	Shinto
Confucianism	Sikhism
Hinduism	Taoism
Islam	Zen
Jainism	Zoroastrianism

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SHEIKH PUBLICATIONS, Inc.
501 East 87 Street
New York, N.Y. 10028

The way to become

The Sensuous Woman

by "J"

Everything a woman needs to know to love and be loved by a man is in *The Sensuous Woman.*
The importance of *his* orgasm, the etiquette of orgies, what goes on in men's heads sexually—and much, much more.
Every female has the ability and the right to be fully sensuous. But most women never learn how.
The Sensuous Woman will show you how to attract a man worth your attention, drive him
wild with pleasure and keep him eagerly coming back for more. And *The Sensuous Woman* will show you
how to reach peaks of erotic and loving pleasure you never dreamed were available to you.
Even if you are knock-kneed, flat-chested, cross-eyed and balding, you can learn
to have a really joyous and fulfilling sex life.
The Sensuous Woman can make it happen to you.

Idea for record by Marty Thau/Coordination: Jerry Weintraub/Recording engineer: Ralph Moss at Electric Lady Studios, New York City/Produced by Lewis Merenstein for Thau-Merenstein Productions, Inc.

This recording is an adaptation made for Thau-Merenstein Productions, Inc. by Charles K. Peck Jr. & Merrie Spaeth of the book "The Sensuous Woman" by "J" published by Lyle Stuart, Inc. copyright © 1969 by Lyle Stuart, Inc. Exclusive recording rights granted by Lyle Stuart, Inc. Original material copyright © 1971 by Thau-Merenstein Productions, Inc. The voice of the Sensuous Woman performed by Connie Z. Music composed and arranged for Thau-Merenstein Productions, Inc. by Tony Camillo.

ATLANTIC RECORDING CORPORATION
1841 Broadway, New York, New York 10023
Printed in U.S.A.

SIDE 1

DENON

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STEREO 33⅓ RPM

AX-7362
(AX-7362-A)

℗ '82. 12

JASRAC

'83演歌饗宴

＊北酒場／さざんかの宿＊

1. 北酒場（細川たかし）
2. 裏町酒場（美空ひばり）
3. 鳳仙花（島倉千代子）
4. 漁火挽歌（いさりびばんか）（石川さゆり）
5. 氷雨（佳山明生）
6. 夫婦みち（高樹一郎，津山洋子）
7. ためいき橋（島倉千代子）

＊伴奏：コロムビア・オーケストラ

SIDE 2

'83演歌饗宴

＊北酒場／さざんかの宿＊

DENON

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MADE IN JAPAN BY NIPPON COLUMBIA CO.,LTD.

STEREO / 33⅓ RPM

AX-7362

(AX-7362-B)

℗ '82. 12

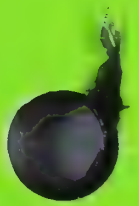
JASRAC

1. さざんかの宿（大川栄策）
2. 東京セレナーデ（都はるみ）
3. 雨に咲く花（たかだみゆき）
4. 妻と呼ばれて（ぴんから兄弟〈宮 史郎〉）
5. 哀愁かもめ（松原のぶえ）
6. 矢切の渡し（ちあきなおみ）
7. ふたりの大阪（都はるみ，宮崎 雅）

＊伴奏：コロムビア・オーケストラ

INVISIBLE SUPERSTARS 001

TSLP3011 VARIOUS ARTISTS



SIDE A

1. Miles Tilman - "Chicken Salad Beats" 3:18
2. Scott Matelic - "Fraughtless" 4:30
3. Controller 7 - "Consumer" 2:29
4. Tenshun - "Mind Fuck" 2:26
5. Zomote Mountain - "Heretic" 2:53
6. Meatsock - "Another Place" 4:13
7. Mormon Freegan - "Seeing n=0" 3:00

INVISIBLE
SUPERSTARS 001
TSLOS011 VARIOUS ARTISTS
SIDE B
1. Corsic - "Romoxy" 5:47
3. PNS - "Storm" 3:30

wonderland
LONG PLAYING
MICROGROOVE
A CHILD'S
INTRODUCTION TO SEX
RLP
1459
SIDE
1
DR. MILTON I. LEVINE
and
Melba Rae
(RLP 1459 A)
Bill Grauer Productions, Inc. / New York
Wonderland

wonderland
LONG PLAYING
MICROGROOVE
A CHILD'S
INTRODUCTION TO SEX
RLP
1459
SIDE
2
DR. MILTON I. LEVINE
and
Melba Rae
(RLP 1459 B)
Bill Grauer Productions, Inc. / New York
wonderland

RCA VICTOR

"PREZ" PRADO

LSP
1556
(J2TY 2229)

1
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1—MARIA BONITA (Agustin Lara)
2—CU CU-RRU-CU-CU PALOMA (Tomas Mendez)
3—LA BORRACHITA (I'll Never Love Again)
(Ignacio Fernandez Esperon, English Lyr. Al Stewart)
4—MACHACA (Perez Prado)
5—ADIOS MI CHAPARRITA (Goodbye My Little Angel)
(Ignacio Fernandez Esperon—English Lyr. Bob Marcus)
6—MARIA
(Moises Simons—English Lyr. L. Wolfe Gilbert)

Perez Prado and his Orchestra
Tony Faccuito *Trumpet*

LIVING STEREO

TRADE MARKS ® REGISTERED

MADE IN U.S.A.

RCA VICTOR

"PREZ" PRADO

LSP
1556
(J2TY-2230)

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1—LULLABY OF BIRDLAND (George Shearing)
2—FLIGHT OF THE BUMBLEBEE (Rimsky-Korsakoff)
3—LEO'S SPECIAL (Leo Acosta)
4—COME BACK TO SORRENTO
(Torna A Sorrento) (Ernesto De Curtis)
5—FIREWORKS (King Guion)

Perez Prado and his Orchestra
1. Modesto Duran, *Conga*
Ray Rivera, *Bongo*
2. Ollie Mitchell, *Trumpet*
3. Leo Acosta, *Drums*
4. Rene Bloch, *Jazz Solo*

LIVING STEREO

TRADE MARKS ® REGISTERED · MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

LUCKY ELEVEN
REFLECTIONS
TERRY KNIGHT AND THE PACK
SIDE 1
STEREO
LE-8001-A
1. ONE MONKEY DON'T STOP NO SHOW Time: 2:32
(Tex) Tree Pub. Co.-BMI
2. LOVE, LOVE, LOVE, LOVE, LOVE Time: 2:40
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
3. COME WITH ME Time: 2:35
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
4. GOT TO FIND MY BABY Time: 2:45
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
5. THIS PRECIOUS TIME Time: 2:30
(Sloan-Barri) Trousdale Music, Inc.-BMI
6. ANYBODY'S APPLE TREE Time: 2:30
(T. Knight) Cameo-Parkway Pub.-Ann Arbor
Music-BMI
Dist. by Cameo
Parkway Records, Inc.

LUCKY ELEVEN
REFLECTIONS
TERRY KNIGHT AND THE PACK
SIDE 2
STEREO
LE-8001-B
1. THE TRAIN Time: 2:05
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
2. DIMESTORE DEBUTANTE Time: 4:15
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
3. DIRTY LADY Time: 3:10
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
4. LOVE GODDESS OF THE SUNSET STRIP Time: 3:33
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
5. FOREVER AND A DAY Time: 2:58
(T. Knight) Cameo-Parkway Pub.-Ann Arbor Music-BMI
6. (I Can't Get No) SATISFACTION Time: 3:50
(Jagger-Richards) Gideon Music-BMI
Dist. by Cameo Parkway Records, Inc.

HOMEGROWN RECORDS

Observer

SUNBLIND LION

Stereo
33 1/3 rpm

Side One
S80-1147S-A
(27758)

SIDE 1

Ride The Wind/*Steffen* **5:28**
Cat Eyes/*K. Abler — Dellger* **3:14**
Jamaican Holiday/*K. Abler — Dellger* **5:56**
(Make it) Last Another Day/*K. Abler — Dellger* **6:56**

℗©1976 SunBlind Lion Enterprises, Ltd.

HOMEGROWN RECORDS

Observer

SUNBLIND LION

Stereo
33 1/3 rpm

Side Two
S80-1147S-B
(27758)

SIDE 2

Games of the Lonely/*K. Abler — Dellger* **5:58**

Spring Essence/*Hassinger — Dellger* **6:32**

I. Dawn II. Storm III. Sunset

Observer/*K. Abler* **10:48**

I. Dreams II. Woes III. Birth

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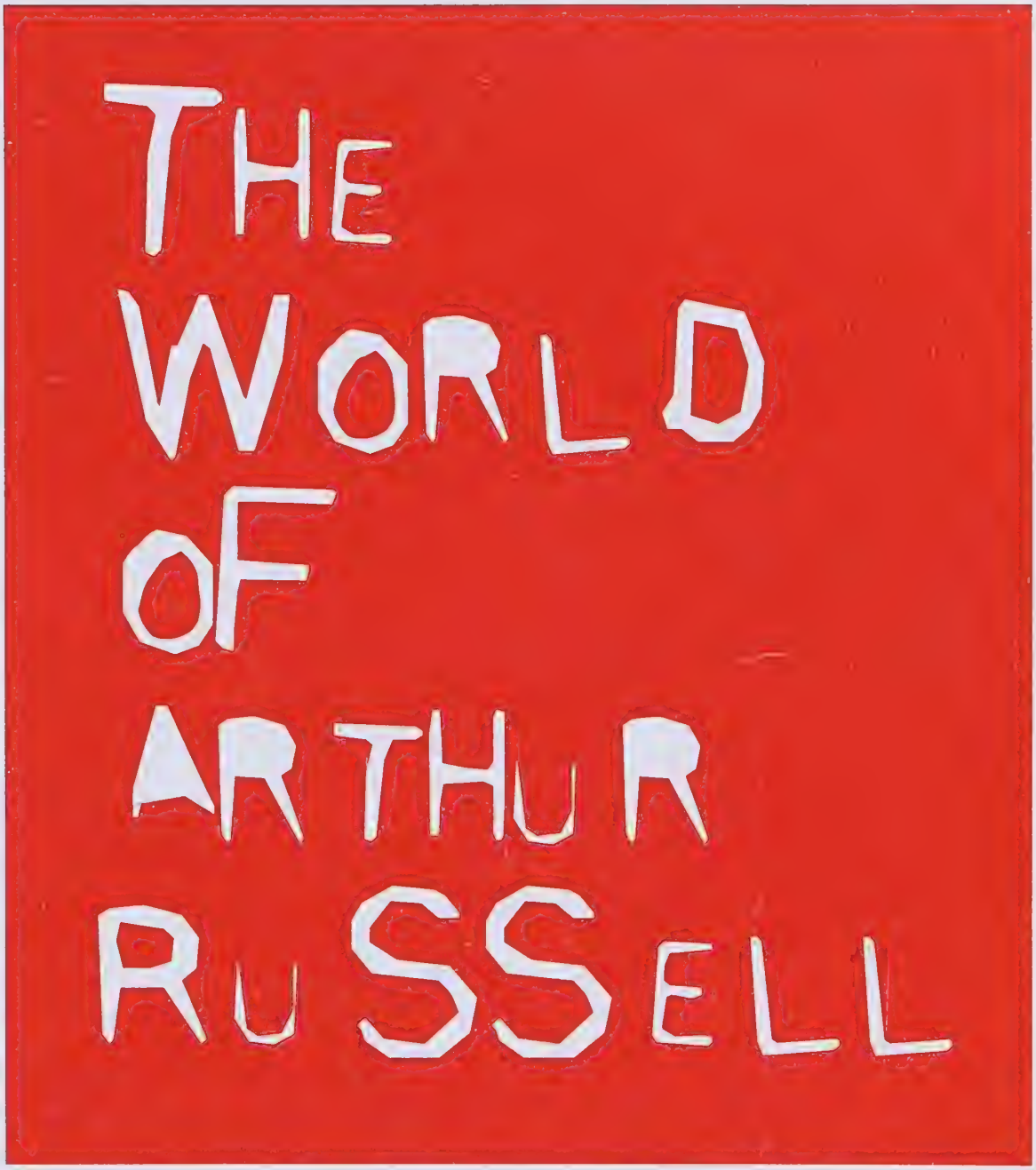
LOOSE JOINTS

"POP YOUR FUNK"



Soul Jazz Records

THE WORLD OF ARTHUR RUSSELL
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LOOSE JOINTS "POP THE FUNK" 45 RPM SJR LP83-12A C&P SOUL JAZZ RECORDS 7 Broadwick Street, Soho, London W1F 0DA 2004 LC 2678 www.souljazzrecords.co.uk

APEXTON RECORDS MANUFACTURING CORP.
TEST PRESSING
No. _____

DEEP COVER

1. TAKE IT OFF
2. TAKE IT OFF

1. CLUB
2. ACAPPELLA

BOBBY ROSS AVILA

"MUSIC MAN" REMIX

9146-1-RDAB

2 BAD PRODUCTION

TB-004
SIDE A

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

SNEAK UP

(R. Martin, H. Dyer)

MR. CHICKEN

2 BAD
PRODUCTION

TB-004
SIDE B

Distributed by:
GERMAIN MUSIC
16155 S.W. 117th Ave. B-22
MIAMI, FL 33177
Tel.: (305) 378-2407 /
(305) 378-6770
Nat'l. (800) 473-6770
Fax: (305) 378-2408

BROADWAY

SIDE B

Der fliegende Hollander Overture
("The Flying Dutchman")
By Richard Wagner
University of Wisconsin
Symphony Orchestra
Catherine Comet, Conductor

"LA ORQUESTA PANAMERICANA"
MODERNA Y ESPECTACULAR

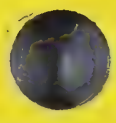
B
MR-07
33 1/3 RPM
LP-1081

1-AQUI HAY UN LOCO
2-PATA PATA PA TI
3-SOLO PIENSO EN TI
4-PULPA DE TAMARINDO
5-VERANO DE AMOR
6-ARRIMATE PA' CA

HAND CLAPPIN' MUSIC

THE NAVY SHOW BAND

SIDE TWO:



BLACK ORPHEUS MEDLEY	5:36
Manha de Carnival	
Samba de Orpheus	
BOOGIE-WOOGIE BUGLE BOY (of Company "C")	2:10
CAN'T SMILE WITHOUT YOU	2:42
OYE MAMA	4:31
THEME FROM "ROCKY"	3:15

RADIODISC

Processed and Pressed by

ALLIED RECORD

MANUFACTURING COMPANY

1041 North Las Palmas Avenue, Hollywood 38

Side 2

78 RPM

CIVIL DEFENSE MARCH

(Heads Up, America)

PAUL WESTON - SAMMY CAHN

(Chorus & Orchestra)

Property of

FEDERAL CIVIL DEFENSE ADMINISTRATION

T-537

SH-457-A
(VID-255-A-SU)
Sugar Hill Music
Publ. Ltd.
(BMI)
TIME: 7:21

VOCAL
Produced by:
SYLVIA INC.

NEW YORK NEW YORK

(Melvin Glover-Sylvia Robinson-
Edward Fletcher-Reggie Griffin)

GRAND MASTER FLASH & THE FURIOUS FIVE

Engineered by E. T. Thorngren

© ℗ 1983 SUGAR HILL RECORDS LTD.
96 West St., Englewood, N.J. 07631

SH-457-B
(VID-255-B-SU)
Sugar Hill Music
Publ. Ltd.
(BMI)
TIME: 7:21

INSTRUMENTAL
Produced by:
SYLVIA INC.

NEW YORK NEW YORK

(Melvin Glover-Sylvia Robinson-
Edward Fletcher-Reggie Griffin)

GRAND MASTER FLASH & THE FURIOUS FIVE

Engineered by E. T. Thorngren

© Ⓟ 1983 SUGAR HILL RECORDS LTD.
96 West St., Englewood, N.J. 07631

O.U.R.

RECORDS

BERMUDA GOLD

Esso Steel Band

k

OUR LP-1002

Side 2

STEREO

33 1/3 RPM

1. WINGS OF A DOVE
2. SHAME AND SCANDAL
3. EINE KLEINE (MOZART)
4. BROWN GIRL
5. LIEBESTRAUM (FRANZ LISZT)

Made in Canada

COMING HOME
CHICAGO BLUESTARS

Produced for Soulstice Productions by Woodie Woodsum/Pete Welding.
Engineer: Brian Ingoldsby.

STEREO
BTS 9 (5017)
SIDE 1

1. I NEED YOUR LOVING (F. Roulette) (Testament - BMI) 2:27
2. EARLY IN THE MORNING (Traditional, Arranged by L. Myers) (Testament - BMI) 3:22
3. COMING HOME, BABY (Ben Tucker & Bob Dorough) (Melatone Music, Inc. - BMI) 4:45
4. SHE'S GOT A GOOD 'UN (Willie Dixon/Louis Myers) (Armel Music/Testament - BMI) 2:42
5. ROUTE 66 (Bobby Troup) (Edwin H. Morris, Inc. - ASCAP) 3:15

BLUE THUMB RECORDS, INC. - BEVERLY HILLS, CALIF.

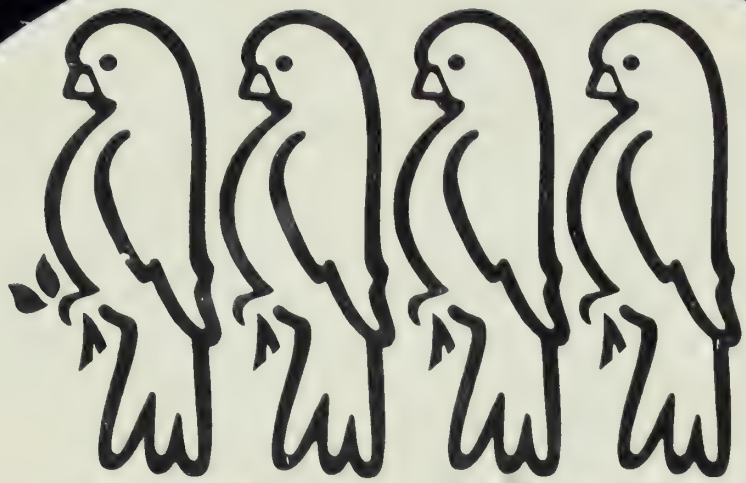
COMING HOME
CHICAGO BLUESTARS

Produced for Soulstice Productions by Woodie Woodsum/Pete Welding.
Engineer: Brian Ingoldsby.

STEREO
BTS 9 (5018)
SIDE 2

1. IT'S YOUR LAST TIME (Jimmy Rogers/J. Lane) (Arc Music Corporation - BMI) 2:35
2. SUMMERTIME (Dubose Heyword/George Gershwin) (New Dawn Music/George Gershwin Music - ASCAP) 3:25
3. BLACK NIGHTS (Washington/Folsum) (Modern Music/Little M Publishing - BMI) 5:00
4. YOU BETTER CUT THAT OUT (Shirley Musselwhite) (Treefrog Music - BMI) 2:25
5. WALKING THROUGH THE PARK (M. Morganfield) (Arc Music Corporation - BMI) 2:56

BLUE THUMB RECORDS, INC. - BEVERLY HILLS, CALIF.



GREEN LINNET

SIF 1060
SIDE B

STEREO

LUI COLLINS
Baptism of Fire

1. Wildflower Song (Molly Gamblin Music/BMI) (3:00)
2. January Thaw (Molly Gamblin Music/BMI) (4:05)
3. Sweet Goodbye (Molly Gamblin Music/BMI) (4:03)
4. Second Effort (Square One Music/PRO Canada) (3:20)
5. Awaiting the Snow (Molly Gamblin Music/BMI) (3:41)
6. Rooty Toot Toot for the Moon (Brown Street Music/ ASCAP) (4:20)

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NEW CANAAN, CONN. 06840

20TH CENTURY
RECORDS
ROCKVILLE JUNCTION
LORD, PROTECT ME FROM MY FRIENDS
SIDE 2
STEREO
T-447
(M-447-BS)
1. DAVE'S MOOD/GOING THROUGH CHANGES (4:55)
(Paul Gilman)
2. YOU'RE ON YOUR OWN, DEAR (3:10)
(Paul Gilman-Clay Frohman)
3. RADD CHERRY (Michael LeCorn) (2:39)
4. LINDA'S COMING DOWN (Paul Surratt) (3:23)
5. DAISY (Paul Gilman) (3:03)
All Songs Published by
Hit Brigade Music Corp. (BMI)
Produced by Danny Janssen
& Bobby Hart
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Records
PROPERTY OF WTOG
20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

JUST SUNSHINE RECORDS

FREEWHEELIN'
THE FABULOUS RHINESTONES

℗ 1973 Just
Sunshine, Inc.

STEREO
JSS-9
Side 2
JSS-9-B

1. Do It Like Ya' Mean It 4:05
   (M. Grebb-G. Thomas)
2. Roots With You, Girl 4:19
   (M. Grebb-H. Brooks-K. David-K. McCord)
3. Hurt Somebody 4:18
   (L. Russell)
4. Whitecaps 5:30
   (M. Grebb-H. Brooks-K. David-D. Sanborn)

All songs published by Higher Music Publishing, Inc./Fabulous Rhinestones, Ltd. (ASCAP) except "Hurt Somebody" by Skyhill Publishing Co. (BMI)
Produced by Bill Szymczyk for Pandora Productions, Ltd.

Distributed by Famous Music Corporation • A Gulf+Western Company

Stereo

THE WAY

can it be?

HS-777/16
Printed in U.S.A.

Side 2

Livin' On The Bottle © *1975 Dana P. Angle* / 3:58
Sittin' In The Pew © *1975 Dana P. Angle & Bruce Herring* / 4:09
Bearded Young Man © *1975 Dana P. Angle* / 3:49
Can It Be? © *1975 Kelly W. Diederich* / 4:50

℗ & © 1975 Maranatha! Music, P.O. Box 4669, Irvine, California 92664 / All Songs A.S.C.A.P.

DEEP PURPLE

multi-faceted improvisation

SONIC ZOOM

2

LOVE SHORTAGE

FRED GARDNER

SIDE B
STEREO

L10-2
℗1979

1. Love Shortage (3:53)
2. Patty Hearst and Bill Walton (4:07)
3. While You're Waiting (2:20)
4. One Into Two (3:23)
5. Karen (3:47)

All Songs © 1979 Leaves In October (ASCAP)
Words and Music by Fred Gardner (ASCAP)

1
1-23717 CH
hum!
HENSON UNIVERSAL MUSIC
MISS PIGGY'S
AEROBIQUE EXERCISE
WORKOUT ALBUM
Starring Frank Oz as Miss Piggy
Produced by Joe Raposo
1. STEREAU WARMUP • 2:04
2. SNACKCERCISE • 3:20
3. LIFT THE ONE YOU LOVE • 2:46
4. EXERCISE YOUR RIGHTS • 3:07
5. DREAM DANCIN' • 3:45
Music & Lyrics by Joe Raposo
All Songs Published by
Muppet Music, Inc./
Cherry Lane Music Co. ASCAP
© Henson Associates, Inc. 1982
℗ 1982 Warner Bros. Records Inc.
for the U.S. & WEA International Inc.
for the world outside of the U.S.
3300 Warner Boulevard. Burbank. California 91510. Made in U.S.A. Warner Bros. Records Inc.

2
1-23717 CH
MISS PIGGY'S
AEROBIQUE EXERCISE
WORKOUT ALBUM
Starring Frank Oz as Miss Piggy
Produced by Joe Raposo
1. LA VIE AEROBIQUE • 3:05
2. SIT DOWN • 2:25
3. BREATHE EASY • 3:01
4. A LITTLE CHIN MUSIC • 2:21
5. HAIROBIQUES MADE SIMPLE • 3:02
6. AU REVOIR • :30
Music & Lyrics by Joe Raposo
All Songs Published by
Muppet Music, Inc./
Cherry Lane Music Co. ASCAP
© Henson Associates, Inc. 1982
℗ 1982 Warner Bros. Records Inc.
for the U.S. & WEA International Inc.
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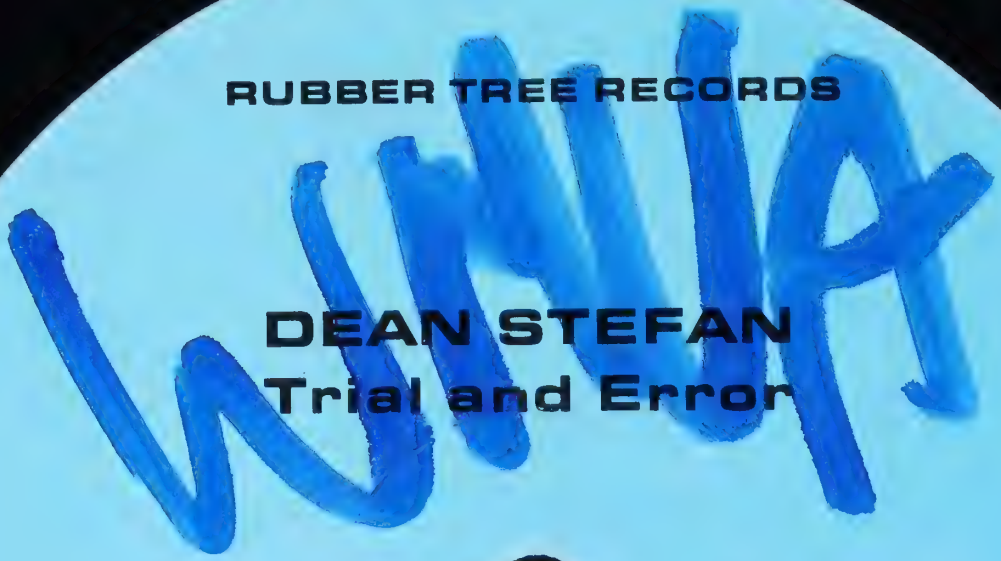
hum!
HENSON UNIVERSAL MUSIC
Warner Bros. Records Inc. • 3300 Warner Boulevard • Burbank, California 91510 • Made in U.S.A.

RUBBER TREE RECORDS



DEAN STEFAN
Trial and Error

RT101B

SIDE TWO

1. Pretend 2:53
2. Token of Love 3:22
3. Wounded 3:10
4. Don't Start the Rain 2:56
5. Permanent Disguise 4:07

All songs by Dean Stefan

© 1987 PAHPULA MUSIC

SIDE B

383 Records
33.3 RPM
STEREO

1. Constant Struggle 4:37
2. Someone Special To You 3:46
3. Can You Stand The Pain 4:57
(Featuring Levitti)
4. We Gets Down 3:52

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THE Amplified Version

HE'S MY BROTHER

SIDE 2
33⅓

STEREO
42513

1. **TEACH YOUR CHILDREN** (Nash/Living room/BMI) 2:57
2. **COME ALONG - HEAVEN** (Otis/Crouch) 3:30
3. **IT WON'T BE LONG** (Crouch) 5:38
4. **GET TOGETHER** (Ray Stevens) 2:55
5. **CROSS MADE THE DIFFERENCE** (Bernard/Robbins music) 3:43
6. **HE AIN'T HEAVY** (Neil Diamond) 3:32

DISKMAKERS

TEST PRESSING

MASTER NO. RELEASE NO.

7H-711 118

INSP. BY WILLIAM L. ANTHES, JR.

REMARKS

30 Kendall Street
SPRINGFIELD, MASS.
01104

A

Escape Lemon

#3A Vs The Outs

3B

B

Wrong

Number

Impose

SUNSATIONAL

" BY REQUEST "
BERMUDA SYMPHONY TRIO

ELPS-1131
SIDE 2

STEREO
33 1/3 RPM

1. ALONE AGAIN (NATURALLY) 2:32
2. CLAIRE DE LUNE 4:54
3. KILLING ME SOFTLY 2:42
4. AIN'T NO SUNSHINE 3:16
5. GODFATHER THEME 2:58
6. ODE TO BILLY JOE 2:36

Produced By Bev Welch
SUNSHINE RECORDS

Made In Canada

polydor
OUTRAGEOUS
ORIGINAL FILM SOUND TRACK
SIDE 2
PD-1-8902
(2391 317)
6
1. FRANKIE AND JOHNNY (2:30)
(Arr. by P. Hoffert-Lyrics by C. Russell) P.D.
2. DIAMONDS ARE A GIRL'S BEST FRIEND (4:58)
(L. Robbins-J. Styne) ASCAP
3. YONGE STREET MONTAGE (:51) (P. Hoffert) BMI
4. ROBIN'S PARTY THEME (Instr.) (5:00) (P. Hoffert) BMI
5. GIVE MY REGARDS TO BROADWAY (1:43) (G. M. Cohan) ASCAP
6. IT AIN'T EASY (3:20) (P. Hoffert-B. Hoffert) BMI
All vocals by Craig Russell
Produced by Paul Hoffert
℗ 1977 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED 810 SEVENTH AVENUE NEW YORK N.Y. 10019

La Creacion Es Bella

Cantan: Las Hermanitas Del Villar

Esther y Sarita

DISCOS:
CRUZADA DE FE

PEDIDOS A: APTDO. 42-2
STO. DGO., R. D.

LP - 001
Lado A

33 1\3 R. P. M.
STEREO COMPATIBLE

1. LA CREACION ES BELLA
G. CASTILLO BLANCO - P. SILVERIO
2. DIME DE TI - A. D.
3. LEVANTATE MI AMIGO - A. D.
4. SAULO HACIA DAMASCO
A. D.
5. SUBE ACA
ISRAEL SANTANA
6. CANTAD ALEGRES
JULIO PEREZ

"Great music from radio and television since 1955"

chm
RECORDINGS

BREAKTHROUGH
PILGRIM 20

SIDE TWO
33⅓ RPM

CHM 57
STEREO

1. ATLANTIC CHARTER - Bartlett
2. ODE TO BILLY JOE - Gentry
3. YOU CAN TELL THE WORLD - Spiritual
4. KICKS - Mann-Weil
5. FOR WHAT IT'S WORTH - Stills
6. LET'S GET TOGETHER - Valenti

Southern Baptists' Radio-TV Commission

Fort Worth, Texas

Paul M. Stevens, Executive Director

POINTER

℗ 1985 203.0017-B

CESAR CAMARGO MARIANO E NELSON AYRES

"PRISMA"

1. OS BREAKERS. 62567063 *(C. C. Mariano)* 4:52
2. CAPOEIRA. 62567160 *(C. C. Mariano-N. Ayres)* 1:51
3. FREVO RASGADO. 62567101 *(Gilberto Gil)* 2:56
4. ÚLTIMA INSPIRAÇÃO. 62567110 *(Peter Pan)* 5:00
5. NOS BAILES DA VIDA. 62567128 *(M. Nascimento-F. Brant)* 6:35

CGC 61.126.074/0002-44

FAB. E DISTRIBUIDO POR RCA ELETRÔNICA LTDA. - AV. ENG. BILLINGS, 2227 - S. P. - C. G. C. 61.126.074/0002-44
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Side B

SAGITTARIUS

GROOVE MASTER RECORDS

TRACK TWO
33 1/3 RPM

STEREO
GMRLP05

1. FLAMEOUT (2:48)
2. THE CREATER HAS A MASTER PLAN (4:15)
3. THE POWER OF LOVE,
(IT'S IN MY HEART) (5:20)
4. BRING MINDS ALIVE (4:27)

Eva
Due to unavailability of certain master recordings, surface noise may be evident on certain tracks
MONO 33 1/3 T
12014
SIDE 1
EVA 12014 A
xPartx 89.920
SACEM
SDRM
T. C. ATLANTIC
1 I think it's gonna work out fine (Seneca / Lee) 2'56
2 Mona (E. Mc Daniels) 4'06
3 My babe (Walter) 2'43
4 Spanish Harlem (Spector / Leiber) 3'25
5 Once upon a melody (Toby / Stein) 2'00
6 Don't ask me what I say (P. Jones) 4'11
7 I love you so, little girl (Toby / Stein) 1'56
8 Smokestack lightning (C. Burnett) 4'15
TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES • SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS • MADE IN FRANCE

Eva
Due to unavailability of certain master recordings, surface noise may be evident on certain tracks
MONO 33 1/3 T
12014
SIDE 2
EVA 12014 B
xPartx 89.921
SACEM
SACD
SDRM
DISQUE
T. C. ATLANTIC
1. Shotgun (A. Dewalt) 3'35
2. I'm so glad (Freeman , Kanan) 3'05
3. Stand by me (King Gick) 3'32
4 Judgement train (H Nehls / J. Kanan / F. Freeman / R Wells) 2'36
5. Shake (S. Cooke) 3'00
6. Baby please don't go (Morganfield) 1'35
7. Loveligh (Malone / Scott) 8'42
TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES • SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS • MADE IN FRANCE

JOSE FELICIANO

"ANGELA"

PS 2010
(PS 2010-A BW)

STEREO
SIDE 1

PRIVATE STOCK
RECORDS

1. **ANGELA (6:22)**
   (Jose Feliciano and Janna Merlyn Feliciano)
2. **I'VE GOT A FEELING (2:43)**
   (Jose Feliciano and Janna Merlyn Feliciano)
3. **SWEET STREET (4:10)**
   (Jose Feliciano and Janna Merlyn Feliciano)
4. **NIRVANA Part 1 & Part 2 (5:48) (2:43)**
   (Jose Feliciano)

ALL SELECTIONS PUBLISHED BY COLGEMS MUSIC CORP./
J & H PUBLISHING CO. (ASCAP)
PROD. BY JANNA MERLYN FELICIANO and JOSE FELICIANO
Engineered by: Rick Riccio
℗1976 PRIVATE STOCK RECORDS, LTD.

PRIVATE STOCK RECORDS, LTD., New York, N.Y.

JOSE FELICIANO

"ANGELA"

PS 2010
(PS 2010-B BW)

STEREO
SIDE 2

PRIVATE STOCK
RECORDS

1. **WHY (3:24)**
   (Jose Feliciano and Janna Merlyn Feliciano)
2. **MICHAELANGELO (3:36)**
   (Jose Feliciano and Janna Merlyn Feliciano)
3. **SALSA NEGRA (5:17)**
   (Jose Feliciano and Janna Merlyn Feliciano)
4. **AS LONG AS I HAVE YOU (6:31)**
   (Jose Feliciano and Janna Merlyn Feliciano)

ALL SELECTIONS PUBLISHED BY COLGEMS MUSIC CORP./
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PROD. BY JANNA MERLYN FELICIANO and JOSE FELICIANO
Engineered by: Rick Riccio
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PRIVATE STOCK RECORDS, LTD., New York, N.Y.

DO IT on the RADIO

RAB'S 1970 'Sell Radio With Radio' On-Air Campaign
Commercials Produced by Chuck Blore Creative Services!

Side 1

33⅓ RPM

1. "The Grand Ballroom" :60
2. "A Radio Advertising Story" :60
3. "To Enlist The Imagination" :60
4. "Radio Is King" :30
5. "Do It On The Radio" Version A :60
6. "Do It On The Radio" Version B :60
7. "Do It On The Radio" Version C :60
8. "Do It On The Radio" Version D :60
9. "Do It On The Radio" Instrumental :60

I DO IT on the RADIO

Side 2

33⅓ RPM

History Montages Created by Chuck Blore Creative Services!
For The ANA-RAB Radio Workshop

10. History of Radio 11:09
11. History of Commercials 5:00
12. History of Music 8:50

THIS SIDE NOT FOR BROADCAST

GUIDEPOSTS SPOTS

Copyrighted 1968 by Guideposts Associates, Inc.

GP 115-A (UR4M-1039)

Side 1

BAND		BAND		BAND	
1	:44	11	:33	21	:18
2	:21	12	:33	22	:15
3	:25	13	:32	23	:25
4	:34	14	:17	24	:35
5	:24	15	:42	25	:19
6	:15	16	:30	26	:18
7	:29	17	:17	27	:17
8	:23	18	:16	28	:18
9	:32	19	:25	29	:20
10	:17	20	:20	30	:24

FRAN ALLISON
&
BUD COLLYER

GUIDEPOSTS RECORDS—CARMEL, NEW YORK—33⅓ RPM

GUIDEPOSTS SPOTS

Copyrighted 1968 by Guideposts Associates, Inc.

GP 115-B (UR4M-1040)

Side 2

BAND		BAND	
1	:26	11	:60
2	:46	12	:49
3	:27	13	:48
4	:31	14	:32
5	:37	15	:31
6	:27	16	:40
7	:26	17	:36
8	:34	18	:20
9	:37	19	:40
10	:53	20	:36

BUD COLLYER
&
FRAN ALLISON

GUIDEPOSTS RECORDS — CARMEL, NEW YORK — 33⅓ RPM

DANCE-A-THON :

HOTTRAX

Michael Rozakis & Yorgos

SO MUCH LOVE

Side 1

1. SO MUCH LOVE (2:49)
2. ONE AND ONLY (4:49)
3. NINA (3:00)
4. FLEURY (3:12)
5. DAWN OF LOVE (2:05)

All Selections Composed by YORGOS & Published by
Alto-Panama/Starfox Publishing (BMI)

ST#1425

© 1980 Dance-A-Thon/Hottrax Records

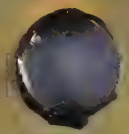
Mfd. by Dance-A-Thon/Hottrax Records P.O. Box 13584 Atlanta, GA 30324 • Made in U.S.A.

DANCE-A-THON

HOTTRAX

Michael Rozakis & Yorgos
SO MUCH LOVE

Side 2



1. WHISPERS (2:16)
2. DON'T ASK FOR TOO MUCH (3:23)
3. I WENT ALONG (3:38)
4. LOVE GAMES (3:16)
5. I BUY MYSELF FLOWERS (4:00)

All Selections Composed by YORGOS & Published by
Alto-Panama/Starfox Publishing (BMI)

ST*1425

℗ 1980 Dance-A-Thon/Hottrax Records

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THE MIRACLE OF DOLPHINS

PAUL LLOYD-WARNER

MD 201
STEREO

SIDE ONE

1. THE MIRACLE OF DOLPHINS (8:02)
2. TWO DOLPHINESQUES (4:40)
3. DOLPHIN DREAM (9:16)

℗ © 1983 Paul Lloyd-Warner, BMI.
THE MIRACLE OF| DOLPHINS MUSIC
2131 Kalakaua Avenue, Suite 212
Honolulu, Hawaii 96815

THE MIRACLE OF DOLPHINS

PAUL LLOYD-WARNER

MD 201
STEREO

SIDE TWO

1. ODE TO A BLUE MOON (9:36)
2. WHALE SONG (:43)
3. VISIONS OF THE WHALES (6:48)

℗ © 1983 Paul Lloyd-Warner, BMI.
THE MIRACLE OF DOLPHINS MUSIC
2131 Kalakaua Avenue, Suite 212
Honolulu, Hawaii 96815

CASEY KELLY

SIDE ONE EKS-75040-A STEREO

elektra

1. SILVER METEOR 3:30
2. MAKING BELIEVE 2:26
3. RUN AWAY 5:00
4. POOR BOY 3:27
5. FOR MISS JULIE 4:25

All compositions by **CASEY KELLY** (except "Silver Meteor" by **CASEY KELLY** and **JEFF COMANOR**)
Produced and engineered by
RICHARD SANFORD ORSHOFF

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

CASEY KELLY

SIDE TWO EKS-75040-B STEREO

1. A GOOD LOVE IS LIKE A GOOD SONG 2:32
2. YOU CAN'T GET THERE FROM HERE 3:10
3. ESCAPING REALITY 4:45
4. RESIGN YOURSELF TO ME 2:16
5. VISITING AN OLD FRIEND 3:12

All compositions by **CASEY KELLY**
Produced and engineered by
RICHARD SANFORD ORSHOFF

℗ 1972 by Elektra Records

Elektra Records, 15 Columbus Circle, New York City 10023

SIDE A
STEREO
33 1/3
KREATION RECORDS
Requiem

SIDE B
STEREO
33 1/3
KREATION RECORDS
Requiem

VOL. 1

℗&©1984 AEROBICS
RECORDS, INC.
All songs published by Little
Rainbow Music, Inc. (ASCAP)

33⅓
SIDE ONE
STEREO
ARV01 A

EXCITER 9:22, 136 b.p.m. (warm-up)
ROCK 'N ROLL THE REST OF MY LIFE
9:04, 146 b.p.m. (aerobics)

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duplication is a violation
of Federal laws.

VOL 1

℗&©1984 AEROBICS
RECORDS, INC.
All songs published by Little
Rainbow Music, Inc. (ASCAP)

33⅓
SIDE TWO
STEREO
ARV01 B

PUSHIN' AND PULLIN' 9:06, 150 b.p.m. (aerobics)
VIVA POR LA NOCHE
9:56, 136 b.p.m. (cool-down)

Recorded at Reflection Sound Studios, Inc.
Charlotte, N.C.

Specially Priced 2-Record Set

OGC2-24975

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CBS

'Pet Pyar Aur Paap'

AN ORIGINAL SOUNDTRACK RECORDING

SIDE A
33 1/3 RPM

IND. 1075 A
℗ 1984 CBS Inc.

1) Sheron Ki Galiyon Mein Mar Jayenge
* KISHORE KUMAR & CHORUS
2) Yeh Zindagi Kin Tohamaton Ke Naam Ho Gayee
* ASHA BHOSLE
3) Pet Khaa Jaata Hai Sabko
* SHABBIR KUMAR & CHORUS
*These artistes appear by courtesy of The Gramophone Co. of India Ltd.

Music: Bappi Lahiri
Lyrics: Bhooshan Banmali

MANUFACTURER AND OF THE OWNERS OF THIS RECORDED WORK RESERVED

MADE IN INDIA

CBS
'Pet Pyar Aur Paap'
AN ORIGINAL SOUNDTRACK RECORDING
SIDE B
33 1/3 RPM
IND. 1075 B
℗ 1984 CBS Inc.
Dialogues
Music: Bappi Lahiri
Dialogue: B.R. Ishara
Booshan Banmali
UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND

CHRISTIAN TRAINING INSTITUTE

PRESENTS

Dr. Earl A. Goldsmith

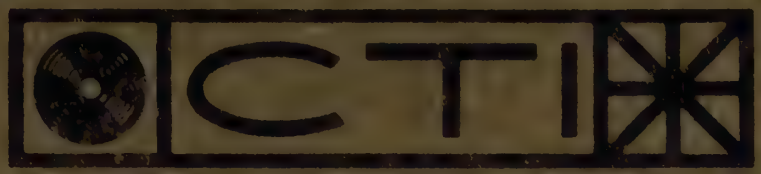
LP- 307

33⅓ RPM

Dr. Earl A. Goldsmith tells your Son about Sex

SIDE 2

© 1966 CHRISTIAN TRAINING INSTITUTE



CHRISTIAN TRAINING INSTITUTE

PRESENTS

Dr. Earl A. Goldsmith

LP- 308

33⅓ RPM

Dr. Earl A. Goldsmith talks to the parents about their Daughters

SIDE 1

© 1966 CHRISTIAN TRAINING INSTITUTE

FAX RECORDS

®

33⅓ RPM — LONG PLAYING

FAX-LP
3004-A

HI-FIDELITY
40-15,000 CPS

NONBREAKABLE
MICROGROOVE

SIDE
1

BERT HENRY
AT THE
HUNGRY THIGH

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SIDE
2

BERT HENRY
AT THE
HUNGRY THIGH

FAX RECORDS

®

33⅓ RPM — LONG PLAYING

FAX-LP
3002-B

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40-15,000 CPS

NONBREAKABLE
MICROGROOVE

SIDE
2

POSITION IS EVERYTHING

WITH BERT HENRY

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FAX-LP
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HI-FIDELITY
40-15,000 CPS

NONBREAKABLE
MICROGROOVE

SIDE
2

SEX IS MY BUSINESS

PART 2

a Faith Through Education Record

F. T. E.
RECORDS

TEENAGERS' QUESTIONS ABOUT LIFE, LOVE AND SEX

LP
521

SIDE
4

by Francis L. Filas S. J.

LONG PLAY
33 1/3

912F-1601
UR4M-1602

a Product of F.T.E. Corp.

a Faith Through Education Record

F. T. E.
RECORDS

TEENAGERS' QUESTIONS ABOUT LIFE, LOVE AND SEX

LP
521

SIDE
2

by Francis L. Filas S. J.

LONG PLAY
33 1/3

912F-1603
UR4M-1603

a Product of F.T.E. Corp.

a Faith Through Education Record

F. T. E.
RECORDS

TEENAGERS' QUESTIONS ABOUT LIFE, LOVE AND SEX

L P
5 2 1

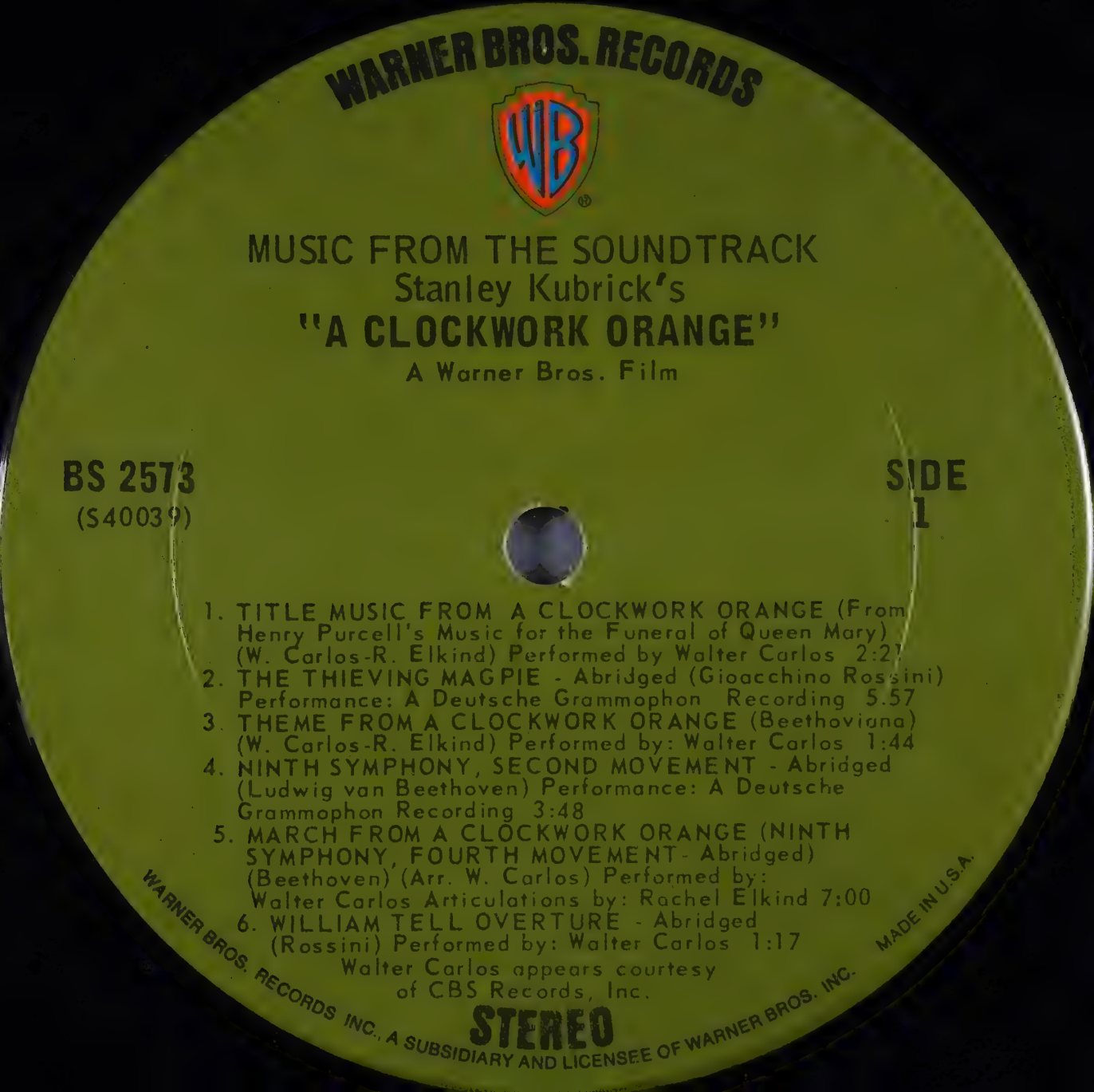
SIDE
3

by Francis L. Filas S. J.

LONG PLAY
33 1/3
912F-1603
UR4M-1604

a Product of F.T.E. Corp.

Rosicrucian
Record
NUMBER 9
SIDE 2
33 1/3 RPM
Microgroove
BED TIME TALES
AMORC
San Jose, California


WARNER BROS. RECORDS
MUSIC FROM THE SOUNDTRACK
Stanley Kubrick's
"A CLOCKWORK ORANGE"
A Warner Bros. Film
BS 2573
(S40039)
SIDE 1
1. TITLE MUSIC FROM A CLOCKWORK ORANGE (From Henry Purcell's Music for the Funeral of Queen Mary) (W. Carlos-R. Elkind) Performed by Walter Carlos 2:27
2. THE THIEVING MAGPIE - Abridged (Gioacchino Rossini) Performance: A Deutsche Grammophon Recording 5.57
3. THEME FROM A CLOCKWORK ORANGE (Beethoviana) (W. Carlos-R. Elkind) Performed by: Walter Carlos 1:44
4. NINTH SYMPHONY, SECOND MOVEMENT - Abridged (Ludwig van Beethoven) Performance: A Deutsche Grammophon Recording 3:48
5. MARCH FROM A CLOCKWORK ORANGE (NINTH SYMPHONY, FOURTH MOVEMENT - Abridged) (Beethoven) (Arr. W. Carlos) Performed by: Walter Carlos Articulations by: Rachel Elkind 7:00
6. WILLIAM TELL OVERTURE - Abridged (Rossini) Performed by: Walter Carlos 1:17
Walter Carlos appears courtesy of CBS Records, Inc.
STEREO
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.
MADE IN U.S.A.

WARNER BROS. RECORDS
MUSIC FROM THE SOUNDTRACK
Stanley Kubrick's
"A CLOCKWORK ORANGE"
A Warner Bros. Film
BS 2573
(S40040)
SIDE
2
1. POMP AND CIRCUMSTANCE MARCH NO. 1 (Sir Edward Elgar) 4:28
2. POMP AND CIRCUMSTANCE MARCH NO. IV -Abridged (Elgar) 1:33
3. TIMESTEPS - Excerpt (W. Carlos) Performed by: Walter Carlos 4:13
4. OVERTURE TO THE SUN (Tucker) 1:40
5. I WANT TO MARRY A LIGHTHOUSE KEEPER (Erika Eigen) Performed by Erika Eigen 1:00
6. WILLIAM TELL OVERTURE - Abridged (Rossini) Performance: A Deutsche Grammophon Recording 2:58
7. SUICIDE SCHERZO (NINTH SYMPHONY, SECOND MOVEMENT- Abridged) (Beethoven) (Arr. Carlos) Performed by: Walter Carlos 3:07
8. NINTH SYMPHONY, FOURTH MOVEMENT - Abridged (Beethoven) Performance: A Deutsche Grammophon Recording 1:34
9. SINGIN' IN THE RAIN (Arthur Freed-Nacio Herb Brown) Performed by: Gene Kelly, an MGM Recording 2:36
Walter Carlos appears courtesy of CBS Records, Inc.
STEREO
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.
MADE IN U.S.A.

STEREO
SIDE 2

NBLPH 7269
(NBLPH 7269 BS)
6480 084

26

1. THEME FROM TEMPEST (Show Me The Magic) 6:40
Stomu Yamashta and Muse (Stomu Yamashta) (ASCAP)
2. WIND WORDS - Stomu Yamashta and Muse 2:42
(Stomu Yamashta) (ASCAP)
3. EPILOGUE - Stomu Yamashta and Muse 4:40
(Stomu Yamashta) (JASRAC)
4. MANHATTAN* - Dinah Washington 4:14
(Rodgers & Hart) (BMI)

Produced by Stomu Yamashta

℗ 1982 PolyGram Records, Inc. except *
℗ 1975 PolyGram Records, Inc.

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MOR VERSION
Side 1
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Cinema/Sound Ltd.
New York, N. Y. 10023
CSFM 7001

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Side 2

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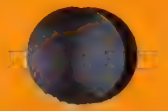

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MOR VERSION

Side 3

Produced by
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MOR VERSION

Side 4

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CSFM 7001

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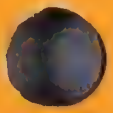
SOUND OF THE SEVENTIES



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MOR VERSION

Side 5

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present

SOUND OF THE SEVENTIES

NOT FOR SALE
FOR BROADCAST ONLY

MOR VERSION

Side 6

Produced by
Cinema/Sound Ltd.
New York, N. Y. 10023

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Us Magazine
present

SOUND OF THE SEVENTIES

NOT FOR SALE
FOR BROADCAST ONLY

MOR VERSION

Side 7

Produced by
Cinema/Sound Ltd.
New York, N. Y. 10023

CSFM 7001

sfM

Media Corporation
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Us Magazine
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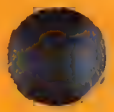
SOUND OF THE SEVENTIES



NOT FOR SALE
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MOR VERSION

Side 8

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Side 9

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Side 10

Produced by
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CSFM 7001

M-G-M

Arthur Whitelaw & Gene Persson Present

"YOU'RE A GOOD MAN, CHARLIE BROWN"

An Original Cast Album

STEREO

Side 2

1SE9 OC

1. The Red Baron—2:14
(Snoopy)
2. T-E-A-M (Baseball Game)—4:00
(Entire Company)
3. Queen Lucy—2:50
(Lucy, Linus)
4. Peanuts Potpourri—2:10
(Snoopy, Linus, Schroeder)
5. Little Known Facts—2:33
(Lucy, Linus, Charlie Brown)
6. Suppertime—3:25
(Snoopy, Charlie Brown)
7. Happiness—3:30
(Entire Company)

Music & Lyrics by Clark Gesner

Based On Charles M. Schulz' "Peanuts"

Recording Supervised by Mort L. Nasatir

A&R: Bob Morgan & Herb Galewitz

Jeremy Music, Inc.—ASCAP

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

ORIGINAL MOTION PICTURE SOUNDTRACK
THIEF OF HEARTS

STEREO
SIDE B

422-822 942-1 M-1

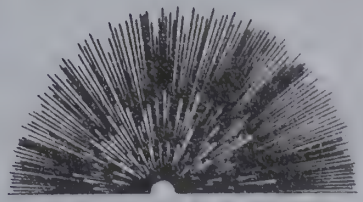
1. JUST IMAGINE (WAY BEYOND FEAR)
(BETH ANDERSEN & JOE "BEAN" ESPOSITO) — 4:05
(Faltermeyer/Forsey) ASCAP
2. PASSION PLAY (ANNABELLA) — 4:16
(Faltermeyer/Lewin) ASCAP / BMI
3. THIEF OF HEARTS (INSTRUMENTAL)
(HAROLD FALTERMEYER) — 3:03
(Moroder) ASCAP
4. COLLAGE (INSTRUMENTAL)
(HAROLD FALTERMEYER) — 3:52
(Faltermeyer) ASCAP
5. FINAL CONFRONTATION
(HAROLD FALTERMEYER) — 2:49
(Faltermeyer) ASCAP

All Songs Produced by Harold Faltermeyer

℗ 1984 PolyGram Records, Inc.

53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

UNITED ARTISTS
LIVE FOR LIFE (VIVRE POUR VIVRE)
SIDE 2
UAL 4165.B
Original Motion Picture Soundtrack
1. THEME TO ROBERT (Theme de Robert)
2. LIVE FOR LIFE (Vivre Pour Vivre)
3. ALL AT ONCE IT'S LOVE
(Aujourd'Hui C'est Toi)
Sung in English by Louis Aldebert
4. ZOOM
5. LIVE FOR LIFE (Vivre Pour Vivre)
HIGH FIDELITY
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.



RADIANCE

RECORDINGS
A Subsidiary of
INVINCIBLE RECORDINGS

Side Two
Stereo INV 115
(43365)

Produced by
Jim Scott

A SONG FOR THE EARTH

1. Outer Smiles (7:18)
2. Companeros (4:40)
3. For A Time (3:27)
4. Inner Fires - Outer Peace (9:44)

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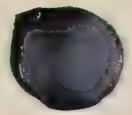
P.O. Box 13054
Phoenix, Arizona 85002

SD 19363

STAR TREK® II
THE WRATH OF KHAN
ORIGINAL MOTION PICTURE SOUNDTRACK
Digital Recording

DIGITAL



ONE

MAS

℗ 1982
Paramount Pictures
Corporation

1. MAIN TITLE* (3:03)
2. SURPRISE ATTACK (5:06)
3. SPOCK (1:10)
4. KIRK'S EXPLOSIVE REPLY (4:02)
5. KHAN'S PETS (4:18)
6. ENTERPRISE CLEARS MOORINGS (3:32)

MUSIC COMPOSED & CONDUCTED BY JAMES HORNER
All songs published by Famous Music Corporation, ASCAP.
*Contains T.V. Theme by A. Courage
published by Bruin Music Company, BMI.

ST-A-824933- AR

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

SD 19363

STAR TREK® II
THE WRATH OF KHAN
ORIGINAL MOTION PICTURE SOUNDTRACK
Digital Recording

DIGITAL TWO

℗ 1982
Paramount Pictures
Corporation

1. BATTLE IN THE MUTARA NEBULA (8:08)
2. GENESIS COUNTDOWN (6:36)
3. EPILOGUE/END TITLE* (8:40)

MUSIC COMPOSED & CONDUCTED BY JAMES HORNER
All songs published by Famous Music Corporation, ASCAP.
*Contains T.V. Theme by A. Courage
published by Bruin Music Company, BMI.

ST-A-824934- AR

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY

RCA VICTOR

EXPERIMENT IN TERROR

LPM
2442
N2PP-0221

SIDE
1

1—FLUTERS' BALL 2—TOOTY TWIST
3—KELLY'S TUNE 4—GOLDEN GATE TWIST
5—THE GOOD OLD DAYS
6—EXPERIMENT IN TERROR (Twist)

(from the Columbia Pictures Release of the
Blake Edwards production
"Experiment in Terror") (Henry Mancini)

Henry Mancini and his
Orchestra

TM's ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA MADE IN U.S.A.

LONG 33⅓ PLAY

RCA VICTOR

EXPERIMENT IN TERROR

LPM
2442
N2PP-0222

SIDE
2

1–EXPERIMENT IN TERROR 2–NANCY
3–DOWN BY THE WHARF
4–TEEN-AGE HOSTAGE 5–WHITE ON WHITE
6–FINAL OUT AT CANDLESTICK PARK

(from the Columbia Pictures Release of the
Blake Edwards production
"Experiment in Terror" (Henry Mancini)

Henry Mancini and His
Orchestra

LONG 33⅓ PLAY

TMRCA REGISTERED MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA, MADE IN U.S.A.

COLUMBIA
Music From
The Original Soundtrack
STAR TREK
THE MOTION PICTURE
JS 36334
STEREO
SIDE 1
AL 36334
℗ 1979 Paramount
Pictures Corporation
1. MAIN TITLE / KLINGON BATTLE 6:48
2. LEAVING DRYDOCK 3:28
3. THE CLOUD 4:57
4. THE ENTERPRISE 5:56
-J. Goldsmith-
MARCAS R

COLUMBIA
Music From
The Original Soundtrack
STAR TREK
THE MOTION PICTURE
IS 36834
STEREO
SIDE 2
SL 36834
1979 Paramount
Pictures Corporation
1. ILIA'S THEME 2:59
2. VEJUR FLYOVER 4:55
3. THE MELD 3:14
4. SPOCK WALK 4:16
5. END TITLE 3:14
-J. Goldsmith-
MARCAS REG. PRINTED IN U.S.A.

Audio Masterworks

WHAT YOU CAN LEARN FROM THE KINSEY REPORT

LPA 1210 A
Side 1

33⅓ RPM
Long Play

Dr. Murray Banks

Released by
KINOR RECORDS

UNBREAKABLE
VINYLITE

The Life Workshop
THE PLEASURES OF LOVE
© 1974 Life Workshop
Side 2
Stereo
AL4466
III Interlude: A Duet
IV The Sensuous Notes
The Life Workshop Box 4466 Grand Central Station New York, N.Y. 10017
℗ 1974

The Life Workshop
THE PLEASURES OF LOVE
© 1974 Life Workshop
Side 3
Stereo
AL4466
V The Sensuous Chords
The Life Workshop Box 4466 Grand Central Station New York, N.Y. 10017
℗ 1974

The Life Workshop
THE PLEASURES OF LOVE
© 1974 Life Workshop
Side 4
Stereo
AL4466
VI Symphony
First Movement
Second Movement
Third Movement
Fourth Movement
VII Variations On A Theme
"The Pleasures of Love" Reprise
℗ 1974
The Life Workshop Box 4466 Grand Central Station New York, N.Y. 10017

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40-15,000 CPS
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HI-FIDELITY
NONBREAKABLE

SIDE
2

NIGHTS OF LOVE IN LESBOS

Erotica Series #5

PART 2

33⅓ RPM

LONG PLAYING

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AS 1531

A.K. CALL HOME, NOW

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
DEMONSTRATION
NOT FOR SALE
AL KOOPER
33⅓ RPM
STEREO
℗ 1982 CBS Inc.
AS 1531
XSM 170300
Time: 4:06
I WISH YOU WOULD
-B. Arnold-
Taken From The Columbia Lp: "CHAMPIONSHIP WRESTLING" FC 38137
Publisher: Conrad Music
(BMI)
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA
DEMONSTRATION
NOT FOR SALE
AL KOOPER
33⅓ RPM
STEREO
℗ 1982 CBS Inc.
AS 1531
XSM 170301
Time: 3:28
A.K. CALL HOME, NOW
-A. Kooper-
"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

WILD VOICES

SIDE 2
12:09

STEREO
MPI-5282-2
33-1/3 RPM

ANIMALS
22-42

Narrated by Geoffrey T. Williams

PRODUCED BY MAINSTREET PRODUCTIONS, INC. © ℗ 1982

SHEIKH RECORDS

TAOIST CHANTS

SRLP 007
SIDE B

Series: Taoism
33 ⅓ RPM

4. BELIEF IN THE WAY, PRECEPTS, AND TEACHER
5. THE VIRTUE OF CHANTING HYMNS
6. SAVE FROM SUFFERING
7. GREETING OF THE ASCENDANCE OF GOD

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Sheikh Publications, Inc.

STEREO
MAHARISHI MAHESH YOGI
The Master Speaks
WORLD PACIFIC
A PRODUCT OF LIBERTY RECORDS
WPS-21446
2
1. THE UNTAPPED SOURCE OF POWER THAT LIES WITHIN
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

'83 演歌郷食宴

サイド・1

1 北酒場 細川たかし

2 裏町酒場 美空ひばり

3 鳳仙花 島倉千代子

4 漁火挽歌（いさりびばんか） 石川さゆり

5 氷雨 佳山明生

6 夫婦みち 高樹一郎・津山洋子

7 ためいき橋 島倉千代子

サイド・2

1 さざんかの宿 大川栄策

2 東京セレナーデ 都はるみ

3 雨に咲く花 たかだみゆき

4 妻と呼ばれて ぴんから兄弟（宮史郎）

5 哀愁かもめ 松原のぶえ

6 矢切の渡し ちあきなおみ

7 ふたりの大阪 都はるみ・宮崎雅

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¥2,500

Parakeet Lessons

145

Pretty boy

Hi, Buster

Ahoy skipper

Good morning folks

How about breakfast?

The correct method to teach your

PARAKEET TO TALK

ACTUAL LESSONS FOR YOUR PARAKEET

Produced and Directed by

ALLEN B. JACOBS

E.P.1

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NEW YORK 12, N. Y.

UNBREAKABLE

45 r.p.m. Extended Play

Come Back to Sorrento • In a Little Spanish Town • On a Little Street in Singapore
Lady of Shangri-La • In a Persian Market • The Sheik of Araby
April in Portugal • Song of India • Hindustan • Bali Ha'i

EPB-1249

RCA VICTOR

"HIS MASTER'S VOICE"

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORD

HIGH FI and WIDE

The Three Suns with Orchestra

PHOTO: MITCHELL BLISS

℗ RCA Printed in U. S. A.

Side 1

Come Back to Sorrento
In a Little Spanish Town
On a Little Street in Singapore

Side 2

Lady of Shangri-La
In a Persian Market

Side 3

The Sheik of Araby
April in Portugal
Song of India

Side 4

Hindustan
Bali Ha'i

HIGH FI AND WIDE

The Three Suns

With Orchestra Conducted by
Marty Gold and Sid Ramin

This Is an RCA Victor "New Orthophonic" High Fidelity Recording
It is distinguished by these characteristics:
1. Complete frequency range.
2. Ideal dynamic range plus clarity and brilliance.
3. Constant fidelity from outside to inside of record.
4. Improved quiet surfaces.

IMPORTANT: This record is made to fit tightly on your phonograph pin. Press firmly on spindle. Please note: If your record changer has a spindle that does not revolve with turntable then slightly enlarge center hole of record with ordinary pencil.

your visit with

Santa

Christmas 1951

turn the record over for Happy Hollys Christmas greeting

Merry Christmas
from Happy Hollow

SA-60

長崎の蝶々さん

星は知っている

美空ひばり

コロムビア Columbia 45 rpm レコード

流行歌

長崎の蝶々さん

米山正夫作詞
福田正編曲
制作担当目黒賢太郎

美空ひばり
コロムビア・オーケストラ

一、肥前長崎　港町
異人屋敷の　たそがれは
何故かさびしい　振袖人形
恋の絵日傘　くる〳〵と
　蝶々さん　〳〵
桜の花が　咲く頃に
お船がかえって　来ると言う
花のロマンス
　長崎　〳〵　港町

二、風は南の　夢の町
晴れた天主(デウス)の　丘の上
背伸びして見る　はるかな海よ
三本　マストは　未だ見えぬ
　蝶々さん　〳〵
花は咲いても　開いても
恋しいお方に　逢うまでは
花のロマンス
　長崎　〳〵　夢の町

三、鐘がなる　〳〵　恋の町
広い屋敷に　たゞ一つ
君が形見の　アメリカ人形
碧い瞳の　なつかしさ
　蝶々さん　〳〵
長いまつげも　うっとりと
今日もあなたの　夢を見る
花のロマンス
　長崎　〳〵　恋の町

流行歌

星は知っている

米山正夫作詞
福田正編曲
制作担当目黒賢太郎

美空ひばり
コロムビア・オーケストラ

一、君によりそい　いつまでも
語る夜空の　星の下
悲しかった　あの頃
さびしかった　とおい日
こらえ切れずに　泣いたっけ
そっと涙を　拭いたっけ
今はたのしい　想い出よ
　想い出よ

二、とても静かな　夜だから
花の薫りが　立ちこめる
忘れぬ　あの宵
咲いていた　この花
そしてさよなら　言ったっけ
君に別れを　告げたっけ
それも昨日の　想い出よ
　想い出よ

三、星はなんでも　知っている
ざっと空から　見つめてる
冷たかった　たそがれ
一人ぼっちの　露路裏
そっと小声で　呼んだっけ
君の名前を　呼んだっけ
みんな二人の　想い出よ
　想い出よ

©SA—60

Vol. II

THE RED CAT (Le Chat Rouge)
BLUE DANUBE BOUNCE

GIMME A LITTLE KISS, WILL YA HUH?
THE RED HEAD

X 1558

HI FI

A HIGH FIDELITY RECORDING

M-G-M RECORDS

DICK HYMAN

at the

ARPSICHORD

WITH TRIO AND ORCHESTRA

© Loew's Inc. Printed in U.S.A.

M-G-M RECORDS
presents

DICK HYMAN & HARPSICHORD IN HI FI

Dick Hyman at the harpsichord-piano, with his trio and orchestra

Hyman, Harpsichord and glorious HI-FI sound!

You'll have yourself a high old hi-fi time as these three H's combine to give you many an hour of listening pleasure! The enormously gifted Mr. Hyman has displayed his talents on many an exciting M-G-M recording to date on piano, on organ, and on harpsichord-piano. The last of these instruments has a really wonderful sound in Dick's hands—its tones are gleaming, pungently different. Its steely, shining qualities adapt beautifully to a beat—novelties take on an extra novel flavor when set forth with the inventive imagination Dick brings to performing on the instrument. The individual sound of the harpsichord-piano (a grand piano, the hammers of which are metallic at the point of contact with the strings) is perfect for a display of up-to-the-minute, modern, thrilling hi-fi recording techniques. The recordings gathered here represent sound reproduction at its finest. New material is mixed with recordings that have proven themselves hits as single releases. These latter numbers have drawn praise from critics and public alike on the basis of their startlingly effective "sound," and the new numbers are right up there with these in excellence. The result? Fabulous listening for hi-fi fans.

The musical program has a wide variety of moods. In addition to playing Dick does some hi-fi whistling on several of the tunes, and the selections are paced delightfully to give you a stimulating session with your audio gear. For example:

Here you'll find the Continental favorite, THE RED CAT (Le Chat Rouge); the "oldie", GIMME A LITTLE KISS, WILL YA HUH? And there's a delightful change of pace in BLUE DANUBE BOUNCE, followed by the minor-keyed THE RED HEAD.

Yes, you'll have great listening fun with Hyman, Hi-fi, & Harpsichord! Audio fanatics: sound-wise and pleasure-wise this is the *most!*

This is Dick Hyman's twelfth superlative album-collection for M-G-M Records.

PUBLICATION AND TIMING INFORMATION

THE RED CAT	Surrey Music Co. and True Blue Music Pub. Co. (ASCAP)	2:20
GIMME A LITTLE KISS, WILL YA HUH?	ABC Music Corp. and Cromwell Music, Inc. (ASCAP)	2:08
BLUE DANUBE BOUNCE	Hollis Music, Inc. (BMI)	2:43
THE RED HEAD	Anvil Music Co., Inc. (ASCAP)	2:01

AA - 29

美空ひばり傑作集

MISORA HIBARI HIT SONGS

第三集

VOL. 3

娘船頭さん
MUSUME SENDOSAN

あやめ踊り
AYAME ODORI

ひばりの花売娘
HIBARI NO HANAURIMUSUME

ひばりのマドロスさん
HIBARI NO MADOROSUSAN

Columbia 45 rpm
EXTENDED PLAY

COLUMBIA

美空ひばり傑作集（第三集）

娘船頭さん

西条八十 作詞
古賀政男 作曲
松竹映画『娘船頭』主題歌
流行歌

美空ひばり
ギター 古賀政男
〃 古賀丈晴
コロムビア・オーケストラ

一、娘十八 口紅させど
わたしや淋しい 船頭むすめ
燕来るのに 便りも無くて
見るはあやめの ヨウ花ばかり

二、想いそめたは 鹿島のまつり
おまえゆかたで わたしは島田
祭太鼓に 櫓拍子あわせ
漕いだあの夜の ヨウ天の川

三、鐘が鳴ります 潮来の空で
月に墨絵の 十二の橋を
漕いで戻れど 別れたひとと
水のながれは ヨウ返りやせぬ

あやめ踊り

西条八十 作詞
古賀政男 作曲
松竹映画『娘船頭』主題歌
流行歌

美空ひばり
コロムビア合唱団
三味線 豊吉・豊寿
コロムビア・オーケストラ

一、ハアー（チョイ〳〵〳〵ナ）
あやめ咲いたよ（ハヨイショ〳〵）
ざんざら真菰（ハヨイショ〳〵）
旅の（チョイナ）燕も（コラサ）
エーそれ〳〵旅の燕も
ほんにそだ〳〵見て通る
『サアサアあやめ踊りて
あやめ踊りてはでやかに』

二、ハアー（チョイ〳〵〳〵ナ）
けさの別れに（ハヨイショ〳〵）
あやめ（チョイナ）いとしや（コラサ）
エーそれ〳〵あやめいとしや
ほんにそだ〳〵旅の笠

三、ハー（チョイ〳〵〳〵ナ）
つねりやむらさき
あやめの花に（ハヨイショ〳〵）
にくい（チョイナ）あの娘を（コラサ）
エーそれ〳〵にくいあの娘を
ほんにそだ〳〵おもいだす
（以下 略）

ひばりの花売娘

藤浦 洸 作詞
上原げんと 作曲
流行歌

美空ひばり
コロムビア・オーケストラ

一、花を召しませ ランララン
愛の紅ばら 恋の花
もゆる心の ささやきが
恋のそよ風 ゆら〳〵と
ゆれてはずかし・赤いばら
花を召しませ ランララン
召しませ紅ばら 恋の花

二、花を召しませ ランララン
白いミモザは 夢の花
ぬれた心の 愛の露
月の光か ささやきか
丘のチャペルの 鐘の音が
花を召しませ ランララン
召しませミモザは 愛の花

三、花を召しませ ランララン
乙女やさしい チュウリップ
赤白黄色と とりどりの
レヴウまくぎれ 千代紙や
なげたテープの 美つくしき
はなを召しませ ランララン
召しませやさしい チュウリップ
（以下 略）

ひばりのマドロスさん

石本美由起 作詞
上原げんと 作曲
流行歌

美空ひばり
コロムビア・オーケストラ

一、船のランプを 淋しく濡らし
白い夜霧の ながれる波止場
縞のジャケツの マドロスさんは
パイプ喫かして
あー タラップのぼる

二、左様ならよと つぶやくように
咽ぶ汽笛は 別れの合図
誰のかたみか マドロスさんの
粋なマフラー
あー 夜風になびく

三、泣いちゃ巻けない 出船の錨
さすが男よ 笑顔で巻いて
港離れる マドロスさんは
切れたテープに
あー 名残りを惜む

AMPEX

MUSIC OF CANADA

Printed in U.S.A.

PRESENTS DANCE INSTRUCTIONS FOR

*"WHAT A DAY"

(Singing Square Dance)

Called by MAX FORSYTH Dance composed by MAX FORSYTH
Windsor No. 4821 Music by the PETE LOFTHOUSE BAND

OPENER, MIDDLE BREAK and CLOSER:

CIRCLE LEFT, ROUND THE RING, NOW HEAR ME SING
SWING YOUR CORNER LADY, TWO TIMES AROUND AND THEN . .
LEFT ALLEMAND, WALK BY ONE, BOX THE GNAT...PULL BY
ALLEMAND LEFT THAT CORNER, GO WEAVIN' ROUND THE RING

WEAVE IN - OUT - ROUND THE RING, YOU'RE WALKIN' ROUND THE SET
MEET YOUR GIRL, DO-SA-DO, AND PROMENADE THE SET
WHAT A DAY, WHAT A DAY, WHAT A DAY
EVERY DAY'S . . A BEAUTIFUL DAY . . . .

FIGURE:

HEAD LADIES CHAIN, 'CROSS THE RING, SIDES A RIGHT AND LEFT THRU
HEADS SQUARE THRU FOUR HANDS, ROUND THE RING YOU GO
WHAT A DAY, WHAT A DAY, DO-SA-DO THE OUTSIDE TWO
ALL THE WAY . . MAKE AN OCEAN WAVE AND BALANCE . . SWING THRU!

TURN BY THE RIGHT, TURN BY THE LEFT, AND YOU BALANCE RIGHT THERE
YA DO-SA-DO AND SWING THE CORNER - PROMENADE THE SQUARE
WHAT A DAY, WHAT A DAY, OH WHAT A DAY
EVERY DAY'S . . A BEAUTIFUL DAY . . . .

Sequence: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides, Closer

Tag Ending:

YOU SWING YOUR GIRL . . . .
EVERY DAY IS A BEAUTIFUL DAY . . .

*WARNING - It is in violation of Federal and most State laws to copy, in whole or in any part, for profit or non-profit, the contents of the recording related to this dance by means of tape, disc, wire, cylinder or any other media of sound transcription. The dance routine herein described is copyrighted and may not be reproduced or reprinted without permission from the copyright owner.

"IT IS THE POWER"
OLDE ENGLISH BRAND "800" MALT LIQUOR
OLDE ENGLISH "800"
OLDE ENGLISH BRAND "800" MALT LIQUOR
Capture More Sales and Profits...
See details on reverse side.

CAPTURE MORE SALES AND PROFITS . . . WITH THE SOUND OF THE POWER

Olde English "800" Presents "IT IS THE POWER" and "POWER BREAK" on 45 RPM records

Don't miss this great opportunity to extend the Olde English "800" message to all beer and malt liquor drinkers in your market. Offer these records to college dorms, and wherever young people listen to music on juke boxes. And don't forget to contact local radio stations in your market who will be glad to play these records on air.

Send in the enclosed postcard and receive 10 records FREE. Additional records are available at the cost of $1.00 each (minimum purchase of 25), plus $3.00 for postage and handling. You will be billed directly.

For this record. Each distributor must determine whether, and the extent to which, the use of any of the foregoing items is authorized and permissible pursuant to the applicable laws and regulations affecting each distributor and his operations

Maui

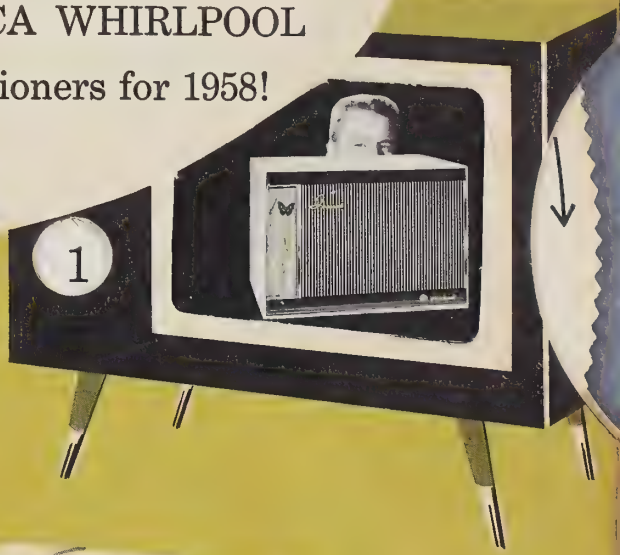
Kaanapali Choo Choo

砂糖きび列車

The Sugar Cane Train

This Side Of Paradise

Howdy, neighbor! This is ol' G for George Gobel talking to *you*—in person—about something mighty important to you and your family. Just pull the record out of the pocket inside and settle back—real restful like—while I tell you the wonderful news about the new RCA WHIRLPOOL Air Conditioners for 1958!



If you're impressed
now, neighbor, just wait 'til you
see these new RCA WHIRLPOOL
Air Conditioners in the flesh.
And here's where you can
do just that...

HANDY ANDY TV & APPL.

5535 H St. & 2624 Fulton Ave. Sacramento, California

GL 1-8409 • *House of Service* • IV 7-8984

You amble right up to the man there. Tell him that you've been listening to ol' lonesome George—say it like you're proud of it—and tell him you want to see these RCA WHIRLPOOL Air Conditioners for 1958.

RCA Whirlpool AIR CONDITIONERS

first in fashion... first in cooling!

PRINTED IN U.S.A.

Now sit tight, neighbors.
You're about to hear Gobel the Master Salesman do his stuff. Just spin this record on your 45 RPM player. And listen hard — I don't want you missing any of the juicy parts!

Folks, before playing the record, set the PHONOVIEWER* on Channel #1.

PARAKEET
LESSONS

UNBREAKABLE
45 R.P.M.
EXTENDED
PLAY

TK-3-5001 A
TK-3-5
Side— 1

INSTRUCTIONS TO PARAKEET OWNERS

Lesson #1 PRETTY BLUE BOY

AMA MUSIC CO.
N. Y. C.

PARAKEET LESSONS

UNBREAKABLE
45 R.P.M.
EXTENDED
PLAY

TK-5001-B
TK-7-9
Side—2

Lesson No. 2 JIMINY CRICKETS

Lesson No. 3
GOOD MORNING EVERYBODY

AMA MUSIC CO.
N. Y. C.

RCA VICTOR

EPB 1249
SIDE 1
547-0862
(G2PH-2331)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—COME BACK TO SORRENTO (Ernesto De Curtis)

2—IN A LITTLE SPANISH TOWN
('Twas on a Night Like This)

3—ON A LITTLE STREET IN SINGAPORE
(Billy Hill–Peter De Rose)

The Three Suns
with Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR

EPB 1249
SIDE 4
547-0862
(G2PH-2334)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—HINDUSTAN (Oliver G. Wallace–Harold Weeks)
2—BALI HA'I (from the musical production "South Pacific")
(Richard Rodgers–Oscar Hammerstein)

The Three Suns
with Orchestra

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR

EPB 1249
SIDE 2
547-0863
(G2PH-2332)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

1—LADY OF SHANGRI LA
(Marty Gold-Sid Ramin)
2—IN A PERSIAN MARKET
(Albert W. Ketelbey)
The Three Suns with Orch.

TRADE MARKS ® REGISTERED · MARCAS REGISTRADAS · RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR

EPB 1249
SIDE 3
547-0863
(G2PH-2333)

45 EP
"NEW ORTHOPHONIC"
HIGH FIDELITY

3—THE SHEIK OF ARABY (Wheeler-Smith-Snyder)
4—APRIL IN PORTUGAL (Young-Kennedy-Le Rue)
5—SONG OF INDIA
(Rimsky-Korsakoff)
with Chorus

TRADE MARKS REGISTERED MARCA REGISTRADA

COLUMBIA
45 rpm

COLUMBIA
45 rpm

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
G. M. WARDLAW
71 Melrose Avenue
San Francisco 12, California
EXTENDED
PLAY
45 R.P.M.
X1558
57-EP-321
1. THE RED CAT (Le Chat Rouge)
(Hyman-Fotine-Stanton)
2. GIMME A LITTLE KISS (Will ya Huh?)
(Turk-Pinkard-Smith)
DICK HYMAN At The Harpsichord Piano
With Trio And Orchestra
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
EXTENDED
PLAY
45 R.P.M.
X1558
57-EP-322
1. BLUE DANUBE BOUNCE
(Strauss-Arr: Stanton)
2. THE RED HEAD
(Delugg-Malneck)
DICK HYMAN At The Harpsichord Piano
With Trio And Orchestra
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

COLUMBIA
45 rpm

COLUMBIA
45 rpm

BIG TREE
Records

BT-117 A

Time: 3:14
Stone Canyon
Music/Viva Music
(BMI)

LOOK WHAT YOU HAVE DONE

(J. A. Griffin-R. W. Royer)

JAMES VINCENT

Produced by Vito Ingolia and Staff

DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont., Canada

BIG TREE
Records

BT-117 B

Time: 2:56
Siquomb Publ.
Corp. (BMI)

I DON'T KNOW WHERE I STAND

(Joni Mitchell)

JAMES VINCENT

Produced by Vito Ingolia and Staff

DISTRIBUTED BY AMPEX MUSIC OF CANADA 100 Skyway Ave., Rexdale, Ont., Canada

"JUST FOR DANCING"
Windsor
Square Dance
WITH CALLS
Choreography
by
Max Forsyth
WHAT A DAY
(Heiner-Tidwell)
Called by: MAX FORSYTH
Music by
PETE LOFTHOUSE BAND
ascap
4821-A
PRODUCED BY WINDSOR RECORDS. TEMPLE CITY, CALIF.

"JUST FOR DANCING"
Windsor
Square Dance
INSTRUMENTAL
Choreography
by
Max Forsyth
WHAT A DAY
(Heiner-Tidwell)
Key: F Tempo: 130 Time - 2/2
PETE LOFTHOUSE BAND
4821-B

OLDE ENGLISH "800"

PRESENTS

Engr. and
Mixed by
Matthew Hyde

OE-800-1A

Time: 3:48

"IT IS THE POWER"

Produced and Arranged by
John Andrew Tartaglia

© 1979 Blitz-Weinhard Co.
Portland, Oregon 97209

OLDE ENGLISH "800"

PRESENTS

Engr. and
Mixed by
Matthew Hyde

OE-800-1B
Time: 4:25

"IT IS THE POWER/ POWER BREAK"

Produced and Arranged by
John Andrew Tartaglia

© 1979 Blitz-Weinhard Co.
Portland, Oregon 97209

MARJUS
RECORDS

LB-22-A

Marjus Music
Co. (ASCAP)
(B 217 A)
℗ 1982
Marjus Records

Time: 2:55
Lyrics - Music
(ASCAP)
J. ISLER
M. ISLER
N. BOSTON
M. BOSTON

"KAANAPALI CHOO CHOO"

THE SUGAR CANE TRAIN

砂糖きび列車

RECORDED BY THE
BROTHERHOOD

MARJUS
RECORDS
LB-22-B
Marjus Music
Co. (ASCAP)
(B 217 B)
℗ 1982
Marjus Records
Time: 2:42
Lyrics - Music
(ASCAP)
J. ISLER
M. ISLER
N. BOSTON
M. BOSTON
"THIS SIDE OF PARADISE"
LOVE SONG OF THE ISLANDS
ハワイの恋歌
RECORDED BY THE
BROTHERHOOD

The "SOUL" Sound of Rhythm

Guitar, Bass and Drums

33⅓ RPM
4168
Side 1

(Guitar Tune-up)

Slow Blues in G

The "SOUL" Sound of Rhythm

Guitar, Bass and Drums

EASTMAN PRODUCTIONS

33⅓ RPM
4168
Side 2

(Guitar Tune-up)

UP Tempo Blues in C

MORE FOLK STRUMS FOR GUITAR

Ronny Lee - Howard David

33⅓ RPM

PL4M-4238

SIDE 1

Folk Singer - Herb Warner

Guitar - Howard David

Narrator - Ronny Lee

Sam Fox Pub. Co. ASCAP

MORE FOLK STRUMS FOR GUITAR

Ronny Lee - Howard David

33⅓ RPM

PL4M-4239

SIDE 2

Folk Singer - Herb Warner

Guitar - Howard David

Narrator - Ronny Lee

Sam Fox Pub. Co. ASCAP

BO-1272-A

Singing Call
Called

SUNSHINE

Time 3:46 - Tempo 130 - Key G

Caller: WADE DRIVER

THE BLUE STAR RHYTHMAIRES

LH-13679

DISTRIBUTED BY MERRBACH RECORD SERVICE
HOUSTON, TEXAS
Bogan
For SQUARE Dancing
BO-1272-B
Singing Call
Instrumental
SUNSHINE
Time 3:46 - Tempo 130 - Key G
THE BLUE STAR RHYTHMAIRES
LH-13680

DEBBIE
Capitol
REG. U.S. PAT. OFF.
Lowery Music Co.
BMI-2:31
F3450
Vocal with
Instrumental
Accompaniment
(45-15230)
BE-BOP-A-LULA
(Sheriff Tex Davis-Gene Vincent)
GENE VINCENT
and His Blue Caps
MANUFACTURED
HOLLYWOOD, CALIFORNIA

Capitol
REG. U.S. PAT. OFF.
Central Songs, Inc.
BMI-2:28
F3450
Vocal with
Instrumental
Accompaniment
(45-152311)
WOMAN LOVE
(Jack Rhodes)
GENE VINCENT
and His Blue Caps
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA, U.S.A.

COLPIX
RECORDS
Aldon Music
BMI
Time: 2:14
CP 685
N7OW6329-2
THEY SHOULD HAVE GIVEN YOU THE OSCAR
(J. Goffin-C. King)
JAMES DARREN
Arr. & Prod. by STU PHILLIPS
® COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.

COLPIX
RECORDS
Chappell & Co.
ASCAP
Time: 3:40
CP 685
P4KM 2875
BLAME IT ON MY YOUTH
(Heyman-Levant)
JAMES DARREN
Arr. & Prod. by STU PHILLIPS
® COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.

M-G-M—DEVICE OF LION'S HEAD—REG. U. S. PAT. OFF.
M-G-M
45 R.P.M.
K11395-A
Now And Then, There's
A FOOL SUCH AS I
(Trader)
TOMMY EDWARDS
Orchestra conducted by LeRoy Holmes
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED
Made in U.S.A.

PETER PAN RECORDS

Mfd. By SYNTHETIC PLASTICS CO., NEWARK, N. J. U.S.A.

45

R

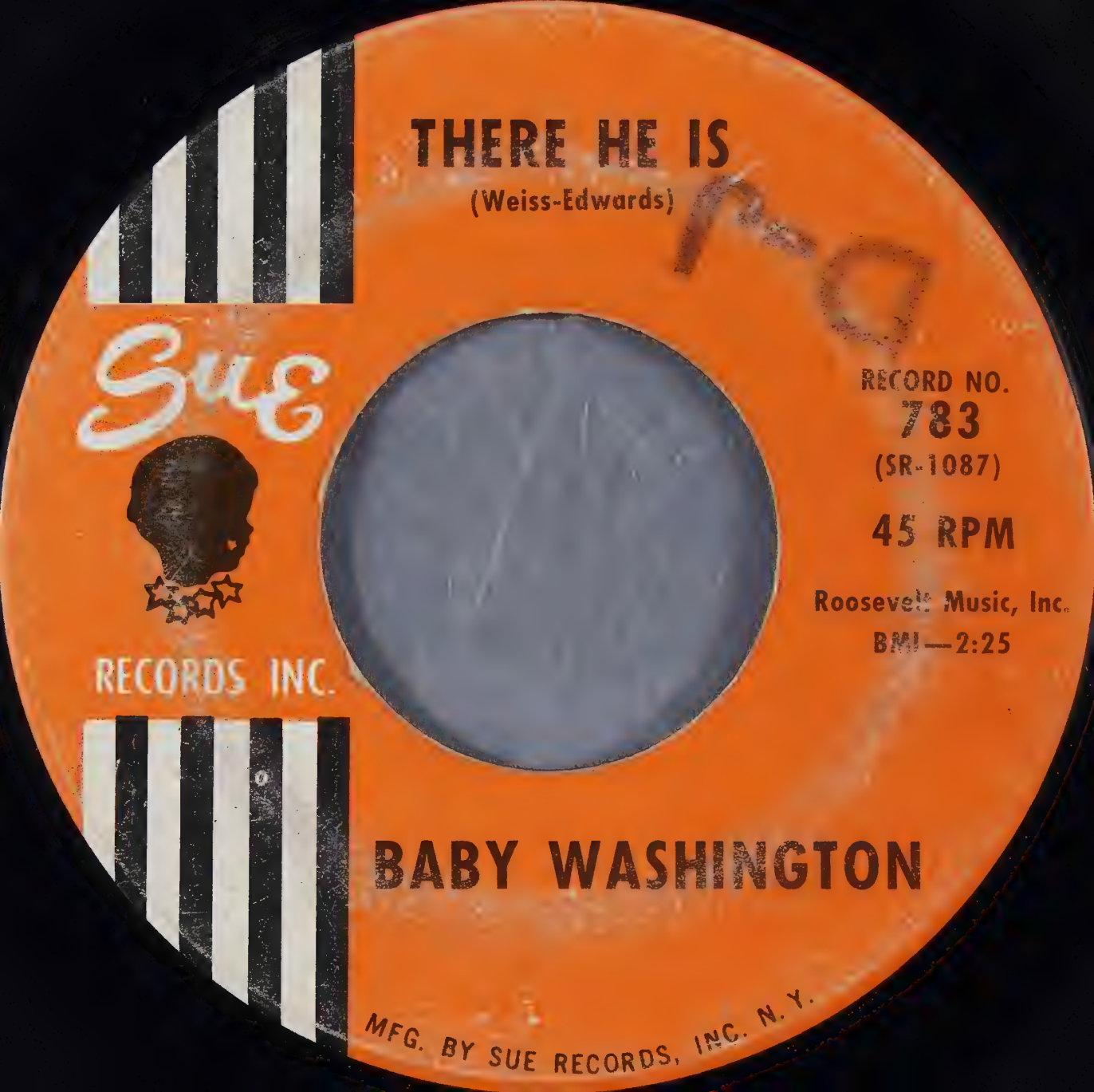
NON-BREAKABLE
(with Normal Use)

SNOW WHITE

Narrated by JACK ARTHUR
With the Peter Pan Orchestra & Chorus
Directed by Vicky Kasen
45-4004-B

ROCKING HORSE
RECORDINGS
PL-A 223 Part 2
Directed by
Vicky Kasen
THE NIGHT BEFORE CHRISTMAS
Narrated by
MORT LAWRENCE
MADE BY SYNTHETIC PLASTICS CO. NEWARK N.J. U.S.A.
REG. T. M.

THAT'S HOW HEARTACHES ARE MADE
(Halley-Raleigh)
Sue
RECORDS INC.
RECORD NO.
783
(SR-1087)
45 RPM
Sea-lark Ent., Inc.
BMI—2:30
BABY WASHINGTON
MFG. BY SUE RECORDS, INC. N.Y.


THERE HE IS
(Weiss-Edwards)
Sue
RECORDS INC.
RECORD NO.
783
(SR-1087)
45 RPM
Roosevelt Music, Inc.
BMI—2:25
BABY WASHINGTON
MFG. BY SUE RECORDS, INC. N.Y.

bel
BRIGHT TUNES
MUSIC CORP.
ASCAP 9618
BELL 903
TIME: 2:26
LOOK AT
(MARGO-MARGO-MEDRESS-SIEGEL)
DAWN
Musical Supervision by
Philip Fredrick Margo III
BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.

Capitol
REG. U.S. PAT. OFF.
MUSIC FOR DREAMING
PAUL WESTON AND HIS ORCHESTRA
ALBUM EBF-222
1-222
SAMPLE ALBUM RECORD NOT FOR RESALE
1. IF I LOVE AGAIN
(Ben Oakland-J. P. Murray)
2. I'M IN THE MOOD FOR LOVE
(Jimmy McHugh-Dorothy Fields)
MANUFACTURED BY CAPITOL RECORDS, INC. HOLLYWOOD CALIFORNIA

MODERN READING
1
OWLS ARE
24909
5:22
33⅓ L.P.
CALLING YOU
©1965

MODERN READING

2

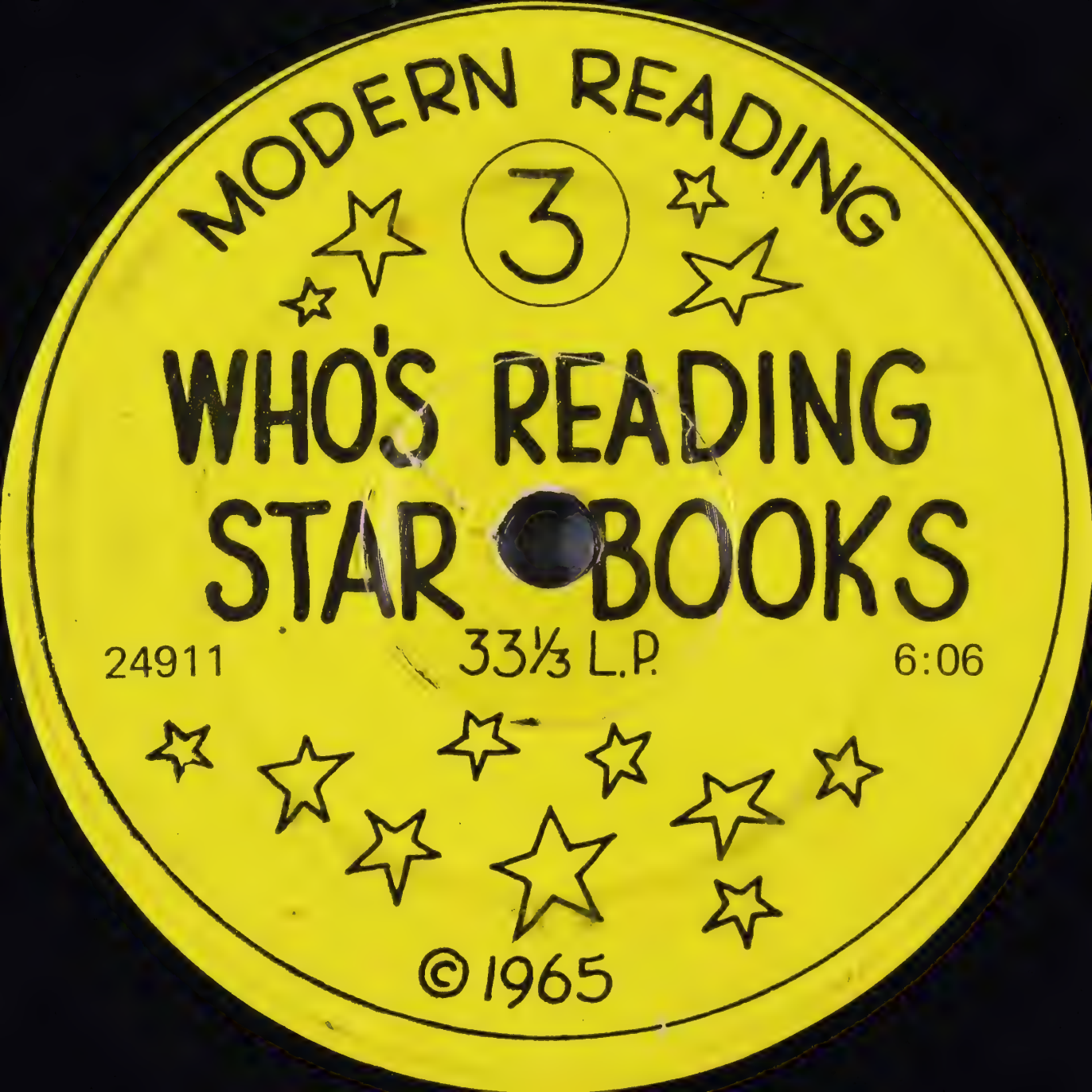
RACE THE OWLS

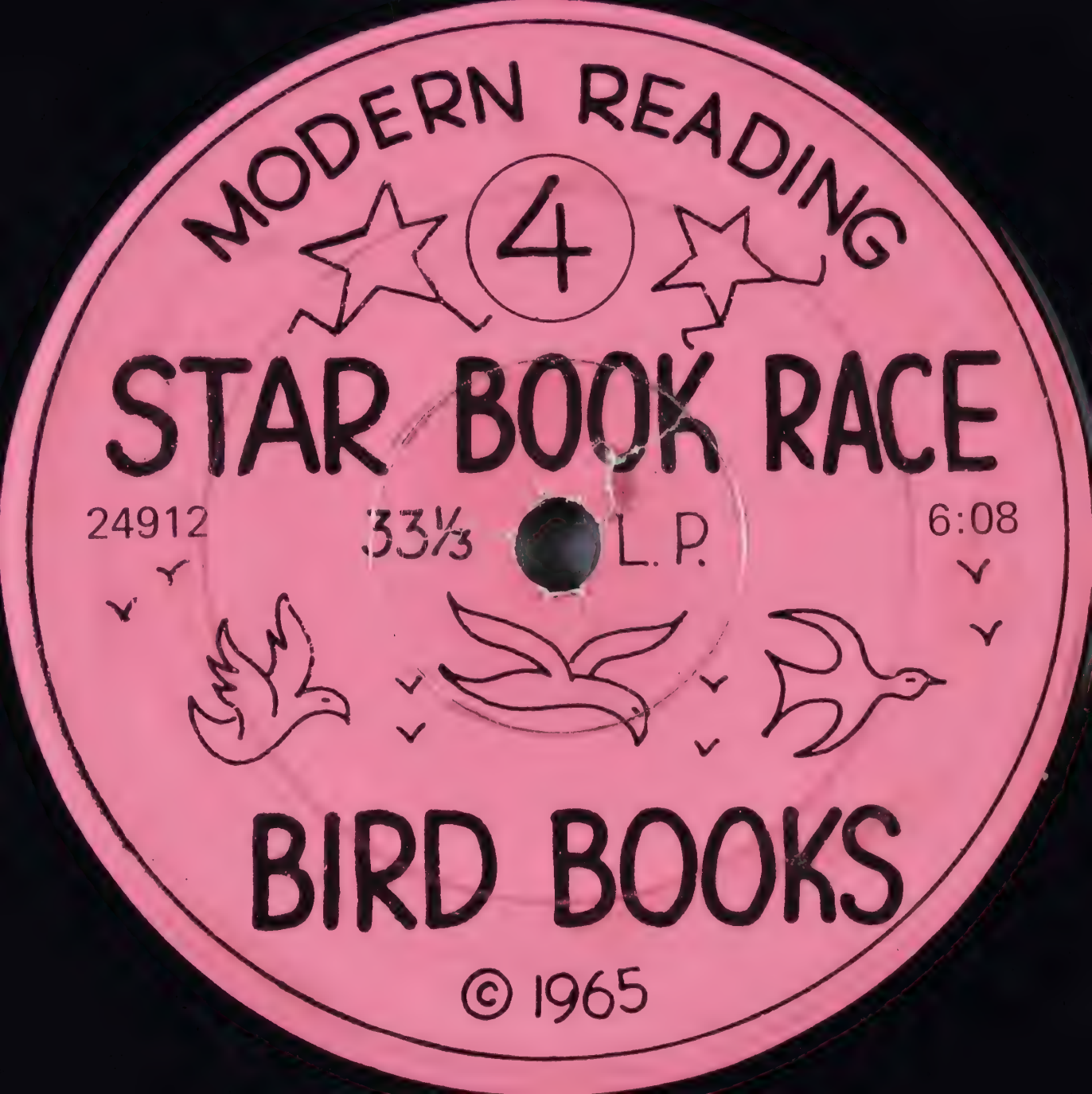
24910

5:35

33⅓ L.P.

© 1965


MODERN READING
3
WHO'S READING
STAR BOOKS
24911
33⅓ L.P.
6:06
©1965


MODERN READING
4
STAR BOOK RACE
24912
33⅓
L.P.
6:08
BIRD BOOKS
© 1965

RCA VICTOR
45 RPM
51-6560
(E4XW-5088)
Grabado
en México
GOLONDRINA PRESUMIDA
Canción Ranchera
(Conceited) (Thomas Méndez)
Los Calaveras
y Conjunto
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U.S.A.

RCA VICTOR
45 RPM
51-6560
(E4XW-5089)
Grabado
en México
TE TRAIGO SERENATA—Vals
(I Bring You a Serenade) (Ignacio Jaime)
Los Calaveras
y Conjunto
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., U.S.A.
MADE IN U.S.A.

Peerless
45/3283-A
BOLERO
SABRA DIOS
(Alvaro Carrillo)
TRIO LOS HALCONES

Peerless
45/5283-B
BOLERO
TRATARE DE OLVIDAR
(Julio Salazar)
TRIO LOS HALCONES

PEERLESS
MARCA REGISTRADA
45 R.P.M.
45-5045
45 R.P.M.
a, cha, cha
EL BODEGUERO
(Richard Egues)
Orquesta de
ARTURO NUÑEZ
Cantan Andrade
Montané-Jiménez
14814-3A

PEERLESS
MARCA REGISTRADA
45 R.P.M.
45-5045
45 R.P.M.
Bolero
ANGUSTIA
(Orlando Brito)
Orquesta de
ARTURO NUÑEZ
Cant. Chico Alcalá
JULIO-56
COAST RECORD MFG. CO. 1534 W. PICO LOS ANGELES 6, CALIF.

THIS WORLD WE CALL HOME

(Jim Hurley)

Candle Music
(ASCAP)

BT. 008

BT. 21
Time: 2:12
Intro: 9 sec.
STEREO

℗1971

BOOT RECORDS

JIM HURLEY

Produced by
Johnny Elgin

ALL GOD'S PEOPLE ARE ONE

(Jim Hurley)

BOOT RECORDS

Candle Music
(ASCAP)

BT. 008

BT. 22
Time: 2:05
Intro: 7 sec.
STEREO

℗ 1971

JIM HURLEY

Produced by
Jim Hurley

HILLTOP

Extended Play Records

RECORD-O-MAIL CO., NEWARK, N. J.

UNBREAKABLE

45 R. P. M.

RECORD No.

WVA-3 2

All For The Love Of A Girl

BIG SLIM

FRANKIE & JOHNNY

BIG SLIM

I Really Don't Want To Know

COWBOY JOE

Produced by Bob Guy

HILLTOP

Extended Play Records

RECORD-O-MAIL CO., NEWARK, N. J.

UNBREAKABLE

45 R. P. M.

RECORD No.

WVA-4 **2**

CHANGING PARTNERS

COWBOY JOE

SORROW AND PAIN

I'M WALKING THE DOG

BILL CARVER &
LITTLE MISS EVELYN

Produced by Bob Guy

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC. NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS INC
CORAL
RECORD NO.
9-61634
(45-L 8775)
VOCAL
With Orchestra
Directed By
SONNY BURKE
SHE'S GOT 20 MILLION PESOS
(Hal Dickinson-Jack Lloyd)
HAL DICKINSON

MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
One More Play
Thanks . . . . IRWIN ZUCKER
CRestview 5-0956
RECORD NO.
9-61634
(45-L 8776)◈
VOCAL
With Orchestra
Directed By
SONNY BURKE
THE GERMAN BAND
(Hal Dickinson-Jack Lloyd-Morty Corb)
HAL DICKINSON

MARCA REGISTRADA
Odeon
HECHO EN CHILE POR EMIARI
45 RPM
CUT
10043-A
Gbdo. en Chile
Bolero
AUNQUE TU NO ME QUIERAS
(F. Fernández-Mario Ruiz A.)
LUCHO GATICA
con Vicente Bianchi y su gran Orq.
CHI-3419-18-1
"TODOS LOS DERECHOS EN EL DISCO RESERVADOS POR LA PRODUCTORA FONOGRAFICA Y POR EL PROPIETARIO DE LA OBRA."

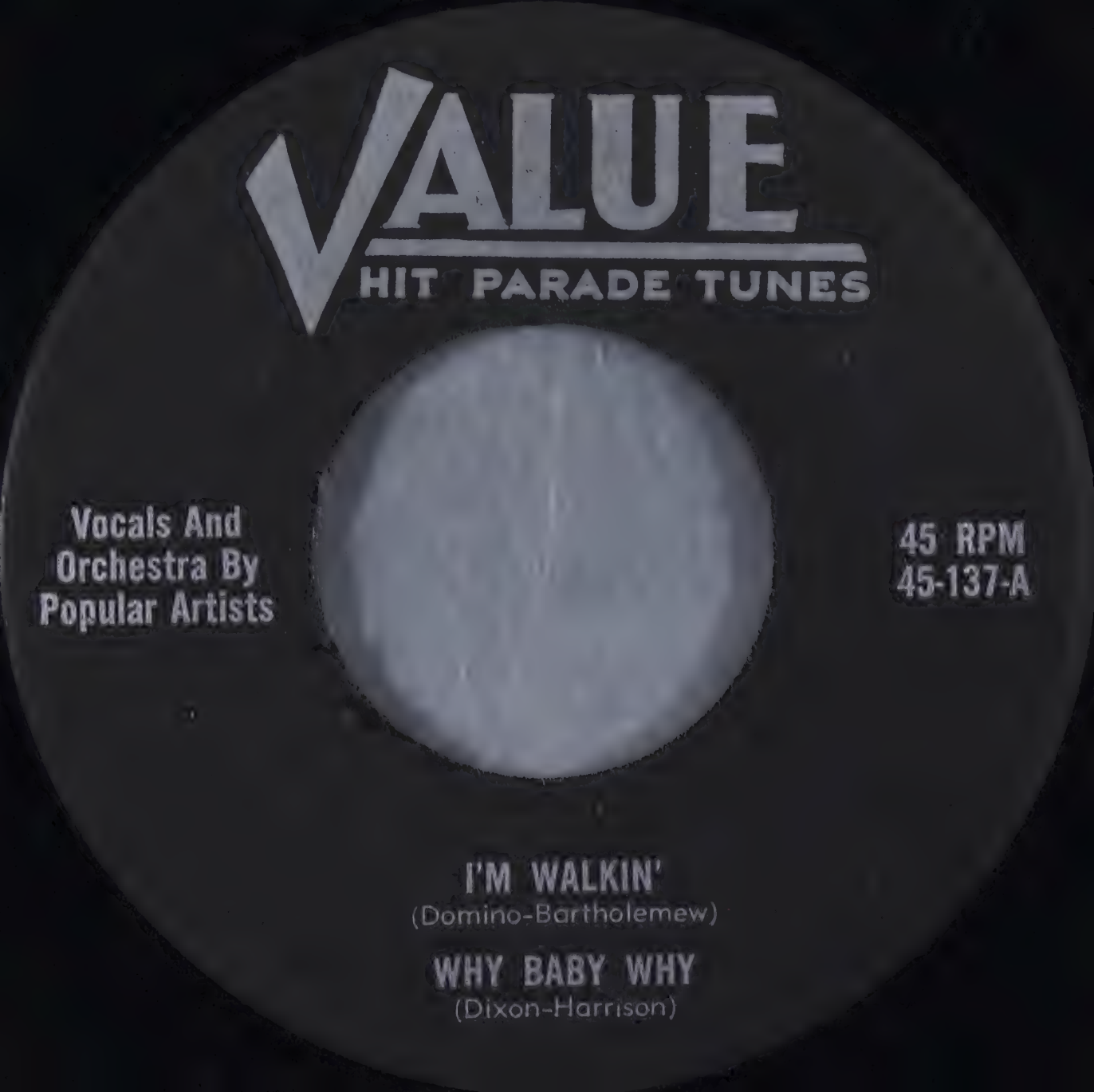
MARCA REGISTRADA
Odeon
HECHO EN CUBA
POR PANART
45 RPM
CUT
10043-B
Gbdo. en Chile
Beguine
VIDA MIA
(Morcillo y Garcia)
LUCHO GATICA
con Vicente Bianchi y su gran Orq.
CHI-3888:87-2
"TODOS LOS DERECHOS EN EL DISCO RESERVADOS POR LA PRODUCTORA FONOGRAFICA Y POR EL PROPIETARIO DE LA MARCA"

TRADE MARKS ®REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
45 RPM BLUEBIRD CLASSICS
WBC 1011
SIDE 1
249-0074
(E2RW-1319)
Chopin
LES SYLPHIDES
(Arranged by Murray and White)
Overture; Nocturne; Valse
London Philharmonic Orchestra
Sir Malcolm Sargent, Cond.
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

TRADE MARKS ®REGISTERED RADIO CORPORATION OF AMERICA—MARCAS REGISTRADAS
RCA VICTOR
45 RPM BLUEBIRD CLASSICS
WBC 1011
SIDE 8
249-0074
(E2RW-1326)
RCA
Kodály
DANCES FROM GALANTA
(concluded)
London Philharmonic Orchestra
Basil Cameron, Conductor
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U.S.A.

LONDON
MADE IN U.S.A.
(DRF-21814)
45-1667
PORT-AU-PRINCE
(Bernie Wayne)
WINIFRED ATWELL
with FRANK CHACKSFIELD
and His Orchestra

LONDON
E IN U.S.A.
(DRF-21815)
45-1667
STAR TIME
(Rodgers)
WINIFRED ATWELL
with FRANK CHACKSFIELD
and His Orchestra
PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


VALUE
HIT PARADE TUNES
Vocals And
Orchestra By
Popular Artists
45 RPM
45-137-A
I'M WALKIN'
(Domino-Bartholemew)
WHY BABY WHY
(Dixon-Harrison)

VALUE
HIT PARADE TUNES
Vocals And
Orchestra By
Popular Artists
45 RPM
45-137-B
LITTLE DARLIN'
(M. Williams)
NINETY-NINE WAYS
(Charlie Gracie)

INTERNATIONAL RADIO FESTIVAL OF NEW YORK - 1984

ADS

September 1984

PLACE COIN HERE IF NEEDED

33 1/3 RPM MONAURAL

SOUNDSHEET

1. "White Water Experience" :60
2. "Breaking Up" :60
3. "Breakfast" :60
4. "Baseball" :30
5. "Birthday" :30
6. "Conversational Tennis" :60

MFD. IN U.S.A. BY EVA-TONE® CLEARWATER, FL.

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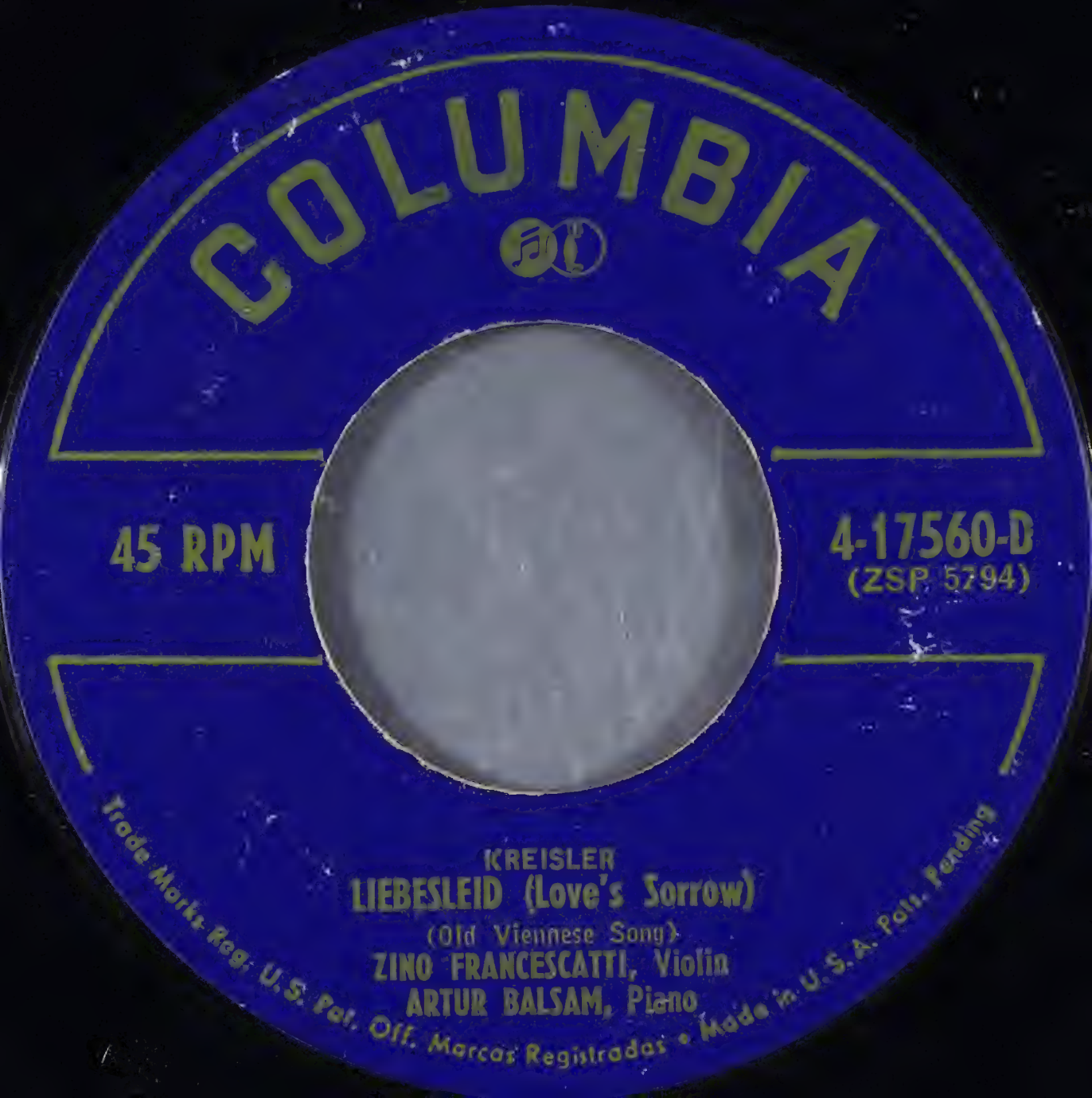
EVA-TONE® SOUNDSHEETS

ADS

September
1984


COLUMBIA
45 RPM
4-17560-D
(ZSP 5794)
KREISLER
LIEBESLEID (Love's Sorrow)
(Old Viennese Song)
ZINO FRANCESCATTI, Violin
ARTUR BALSAM, Piano
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending

COLUMBIA
45 RPM
4-17560-D
(ZSP 5795)
KREISLER
LIEBESFREUD (Love's Joy)
(Old Viennese Song)
ZINO FRANCESCATTI, Violin
ARTUR BALSAM, Piano
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending

PHILIPS
(1-47733)
Time: 2:40
℗1971
45
PH.40703
I BELIEVE MY LOVE LOVES ME
VAL DOONICAN
PRODUCED AND ARRANGED BY
HERB BERNSTEIN

PHILIPS
45
PH 40703
THE SUN ALWAYS SHINES
WHEN YOU'RE YOUNG
VAL DOONICAN

DISCOPHONE

HIGH FIDELITY

647-A

ΤΟ ΤΡΙΤΟ ΠΟΤΗΡΙ, Καντάδα

(Σωτήρχου-Χατζηαποστόλου)

Έκτ. Τρίο Κιτάρα

Πιάνο Μ. Τουφεξῆς

Διεύθ. Ν. Ζαχαροπούλου

DISCOPHONE

HIGH FIDELITY

647-B

ΑΘΗΝΑ ΜΟΥ ΑΡΧΟΝΤΙΣΣΑ, Χασάπικο

(Σακελλαρίου-Γιαννακόπουλος-Μουζάκη)

Έκτ. Τρίο Κιτάρα

Μπουζούκι Γ. Βούλγαρη

Διεύθ. Ν. Ζαχαροπούλου

TOPS
45 RPM
45 RPM
45-1028
ALL-TIME
HIT SERIES
INSTRUMENTAL
(A)
EASY TO LOVE
(Cole Porter)
THE AL SACK CONCERT
ORCHESTRA
45-1028

TOPS
45 RPM
45 RPM
45-1028
ALL-TIME
HIT SERIES
INSTRUMENTAL
(B)
I CAN'T GIVE YOU ANYTHING
BUT LOVE
(McHugh-Fields)
THE AL SACK CONCERT
ORCHESTRA
45-1028

TIME
RECORDS INC.
Thursday Music
Corp.
(BMI)
Time 2:40
45 RPM
RECORD NO.
1042
M90W-4849
Produced by
Abby Hoffer
THE ENDLESS TIDE
(Denison-Halliday)
HOMER DENISON
His Piano & Orchestra

TIME
RECORDS INC
Thursday Music
Corp.
(BMI)
Time 2:45
45 RPM
RECORD NO.
1042
M90W-4850
Produced by
Abby Hoffer
HAVE YOU TRAVELED FAR
AS A LOVER
(Denison-Halliday)
HOMER DENISON
His Chorus & Orchestra